

college art journal

A PUBLICATION OF THE COLLEGE ART ASSOCIATION OF AMERICA

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Volume VII

SUMMER 1948

Number 4

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Books for review should be sent to the College Art Association, 625 Madison Avenue, New York 22, N.Y. Articles, notes, etc., should be submitted to the Editor.

THE COLLEGE ART JOURNAL is published quarterly by the College Art Association of America at 625 Madison Avenue, New York 22, N.Y. One dollar and fifty cents a year; single nos. forty cents. Entered as second-class matter at the Post Office in New York, N.Y. under the act of March 3, 1879. Additional entry at Menasha, Wis.

"The editors are grateful to Mrs. Helen Foss, formerly on the fine arts staff at the University of Iowa, who has prepared the news reports for this issue and provided much editorial assistance."



From C. Kjersmeier, *African Negro Sculptures*.
Courtesy of Wittenborn, Schultz, Inc.

A CRITICISM OF FREUD'S LEONARDO

By Raymond Stites

THIS small volume,¹ having played an extremely important role in the aesthetic criticism and literary art history of the last thirty years has not, to my knowledge, been adequately dealt with in an unbiased scientific review. Since Dr. Freud's patho-biography has influenced the writings of many literary historians of art, any advance beyond it either as to the meaning of Leonardo's *oeuvre* or the psychology of artistic creation can be made only after the most stringent examination.

The book can hardly be brought within the field of art history as a purely objective evaluation of Leonardo's life and art. As Freud himself concedes on page 117, it is a sort of "romance." That the "romance" was incomplete and unsatisfactory to its creator is shown by the fact that, since its first publication in 1910, he brought out many French and German editions in which his original intuitions were modified continually by footnote additions, emendations, and deletions. Thus, today, behind the surface of the present English edition, the x-ray eye of the art historian may find revealed, as in a much labored picture, the *pentimenti* which reveal the psychoanalyst's gropings toward a perfect synthesis of another's actual character and the artistic needs of his own frustrated soul. As such, this psycho-biographical portrait of Leonardo, which Freud first began about forty years ago, should itself be studied psychogenetically; not so much as a revelation of Leonardo's character but as an interesting moment in the romantic and unobjective state of literary art criticism in the first years of the 20th century.

Throughout the book there appears no single positive statement of Freud's aims, such as one expects to find in a purely scientific account. Perhaps the clearest expression is that which appears on page 120, where Freud states; "even if psychoanalysis does not explain to us the fact of Leonardo's accomplishment, it still gives us an understanding of its expressions and limitations."

This hypothetical sentence like many others in the volume, carries

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¹ Sigmund Freud, *Leonardo da Vinci: A Study in Psychosexuality*, translated by A. A. Brill, M.D., New York, Random House, 1947. 121 pp., Ill.

double meaning. As interpreted by some, it means that psychoanalysis can be used to explore artistic expression; as interpreted by others, and once or twice even by Freud himself, that any attempt to understand an artist psychoanalytically is hopeless.²

Helen Walker Puner, in her well documented, *Freud, His Life and Mind*³ demonstrates that this Leonardo essay along with other psychosexual studies on Goethe, Michaelangelo's *Moses*, and *Hamlet*, were little more than Freud's mirroring of his own unconscious conflicts. Like those efforts of other biographers which he condemned (p. 111) they were the projections of his own personality into his recreated literary heroes. Obviously a proper review of such semi-objective, almost fictional material calls for a critical skill at least the equal of Freud's creative powers in order to thoroughly disentangle analyst from subject: Freud from Leonardo.

Freud's book depends on and revolves around his theory of sublimation, which Puner believes the doctor himself abandoned in his later life. In 1939 the Chicago psychoanalyst, Harry B. Lee completed a study of the Freudian concept of sublimation in which he wrote: "a very large share of the psychoanalytical literature dealing with the problem of sublimation treats of artistic sublimation, and consists mostly of pathobiography whose scientific value is highly questionable."⁴ Further on he summarizes: "Freud's generalizations about sublimation have remained untested and unverified; . . . One concludes from the literature quoted that the concept of sublimation is an improved recapitulation of empirically known facts, confused, obscure, incomplete, redundant, static and lacking in objective verification; that the most probable reason for our negligence lies in a subjectivity associated with the difficulty of the problem . . .;"⁵ Whether the word "subjectivity" refers to that of Freud or of the psychoanalysts in general, is not clear, but Lee's statements help to highlight the difficulties awaiting the reviewer of Freud's book.

Leaving the character of Freud and the fortunes of his changing psychoanalytical theories to those best equipped to examine them, I shall simply review his statements concerning Leonardo which have advanced or hindered objective examination of the artist and his work.

² See Oskar Pfister, *Expressionism in Art*, London, Kegan-Paul, 1922.

³ Helen Walker Puner, *Freud, His Life and His Mind*, New York, Howell Soskin, 1946.

⁴ "Critique of the Theory of Sublimation," *Psychiatry*, Vol. II, No. 2, May 1939 p. 261.

⁵ *Op. cit.*, p. 269.

I am not wholly unsympathetic with the subjective psychological approach to Leonardo's life and art. At least two of Freud's intuitions can be partly verified, and have led (for me at least) to a clarification of Leonardo's work and the character of artistic creation in general. The first of these (p. 84) reads: "a kindly nature has bestowed upon the artist the capacity to express in artistic productions his most secret psychic feelings hidden even from himself, which powerfully grips outsiders, strangers to the artist, without their knowing whence this emotivity comes." In 1910, when first written, that showed considerable new insight into the nature of art.

Without pursuing or proving this formula clinically, Freud the artist, unconsciously makes use of it throughout his book. He repeats many times the belief that Leonardo's unconscious memory of having suckled at his mother's breast was a prime factor in his character development. Since most humans have suckled, and ostensibly have some unconscious memories of this thoroughly normal and salutary feeding, they cannot help feeling sympathetic for this aspect of Freud's Leonardo. However, not everyone can agree with Freud's interpretation of Leonardo's reaction to that normal function.

Freud's second fruitful intuition (p. 92-94) concerns the inner or subjective meaning of the *Madonna and St. Anne* in the Louvre (erroneously captioned *The Holy Family* in our edition of his book). "This picture contains the synthesis of the history of Leonardo's childhood, the details of which are explainable by the most intimate impressions of his life. . . ." (p. 92) "He has had two mothers . . . by connecting this fact of his childhood with the one mentioned above and condensing them into a uniform fusion the composition of St. Anne, Mary and the Child formed itself in him." (p. 94)

Exploring further this line of thought, Freud might have discovered that child artists, like other children, from the first year to the fifth retain mental impressions *both* pleasant and unpleasant. These subconscious memories continually seek for reordering when the frustrations of adult life stimulate and revive the forgotten memory patterns. Therefore within the painter's psyche eidetic images, symbols of the original moments of pleasure and pain, like the *leit motifs* in a Wagnerian opera often reoccur in ensuing creations until, in a final conclusive ordering, each appears as a work of truly universal spiritual dimensions, after which that particular chain of psychical effort ends.

Freud closed the door to the above discovery because of his self-blinding prepossession that Leonardo was thwarted in childhood by being taken from

his mother, after she had kissed him into erotic submission. Therefore Leonardo worked under the handicap of an unconscious compulsion to become a scientist. Freud also believes but fails to prove, that Leonardo's scientific tendencies, particularly his desire to explore his onto genesis, usually overcome him when he had started a work of art. As a result he was forced to desert his work, as the analyst believes that the infant and its mother had been deserted by the father.

The facts of Leonardo's productive life do not support this hypothesis. For example, the earliest page of the notebooks dealing with the problem of generation can be dated circa 1482-1485. At that time Leonardo was creating the *Madonna of the Rocks*, which he certainly finished. Having completed several other artistic projects, he brought this aspect of his research to a close with the discovery of the role played by the developing embryo in human ontogeny. This came about near the time when he was working on the cartoon of the *Madonna with St. Anne*. The panel in the Louvre, made after this cartoon, contains an hitherto unnoticed detail which links it with this scientific discovery. The culmination of Leonardo's research was actually incorporated in a picture which thus preserved for future observers his victory over his own ignorance and the backwardness of his times.

In order to explain this point one must remember that the commission for the picture originated with an Order celebrating the mystery of the Immaculate Conception, and that the result was considered highly commendable by the Church. Actually the finished work satisfied the requirements of both the inner, or egoistic, exploratory drives of the artist and of the outer, or social, acceptance of his ecclesiastic symbolism. The latter includes the Christ-Child and the Lamb. Yet at the same time the masculine symbols of the Deity nicely oppose the two feminine symbols of Divine Grace. Natural symbols enrich the conception with a feminine tree on the masculine side of the panels diagonal, and masculine dolomitic rocks on the feminine side. The waters of life, flowing from the masculine background, feed the pool in the foreground; and it is here, beneath the surface, that an embryo of about three to four months is resting.

The meaning of some of the symbols here used can be found in Leonardo's own writings, others in Italian folk-lore. I believe that the above interpretation is iconologically correct. Much more can be demonstrated concerning the growth of the artist's mental attitudes which led to this felicitous union of his outer objective necessity and his inner subjective urges.

In contrast, the blind alley to which the Freudian interpretation leads

has nowhere been better demonstrated than in the third "augmented" Viennese edition of the book where Freud's footnotes tell the reader how Oskar Pfister discovered in the Louvre picture, in the blue robe of the Madonna, the contour of a vulture "with outspread tail whose right end exactly as in Leonardo's fateful childhood dream, leads to the child's mouth (pp. 56, 57, 58)." Unfortunately the drawing supposedly illustrating this point does not follow the outlines of the Virgin's robe which, if it did look like any bird, would be closer to a chicken than a vulture. While there are one or two places in Leonardo's work which do seem to contain surrealist double images, this is not one of them.

The point must be stressed that Freud's approach needs considerable modification, in accordance with the facts as revealed by a psycho-genetic study of Leonardo's manuscripts. I suggested this and other evidence to Freud and his Viennese circle in 1924. His attitude at that time was that he had completely solved the Leonardo problem. The taboo which he then placed upon further research seems to me to have been designed either consciously or unconsciously to prevent further examination by anyone within his circle.

Throughout his book Freud assumes that Leonardo was "the type of feminine or passive homosexual," incapable of love for an earthly woman because of his subconscious erotic attachment to his mother. From a few sentences in Vasari, and one or two of the many accounts concerning the upkeep of apprentices, which can be variously interpreted, Freud reiterates several times that Leonardo must have been emotionally attached only to beautiful boys. From three other historical passages, also capable of varying interpretations, Freud repeats thirteen times through the book the *idée fixe* that Leonardo was a homosexual. This, too, like the suckling instance, is a statement which calls up unconscious memories in every normal male. In his book *Sexual Behavior in the Human Male*,⁶ Kinsey reports "some psychoanalysts estimate that no less than 100 percent of all males are homosexual."⁷ Here indeed is the *reductio ad absurdum* of the Freudian position. For if it could be proven that all men were homosexual, it would mean simply that when the childhood experience with both parents is normal, every one of us has loved, admired, and at times feared his father as well as his mother. So in mature life all of us would quite naturally and normally be drawn to

⁶ Kinsey, Alfred C., *Sexual Behavior in the Human Male*, Philadelphia, Saunders, 1947, p. 622.

⁷ This belief stemmed originally from Freud himself who uses it in the footnote on page 39 of the third Viennese edition: Freud, Sigm. *Eine Kindheits Erinnerung des Leonardo da Vinci*, 3d vermehrte auflage. Franz Deuticke, Leipzig u. Wien, 1923.

make both male and female friendships. Once or twice in his list Freud varies his original hypothesis to a simple statement that Leonardo was "ideally homosexual." However, since it can be shown conclusively that Leonardo also loved women other than his mothers, it must appear that he was normally heterosexual and a genuinely friendly person. The general sense of Freud's book would have him otherwise. Freud ignores the evidence of Leonardo's one recorded love affair, as well as the obvious fact that Leonardo painted, besides his "beloved Goddess Cecelia," three portraits of other women whom he could have loved.

The fact that Leonardo did not write much concerning his *amours* may be explained in terms of the contemporary code of *virtù* which decried all reference to emotional attachment except in allegorical terms.⁸ Freud ignored this evidence of Leonardo's contemporaries, too.

He further states that there are no drawings by Leonardo, outside a few anatomical studies of women's internal organs, which might evidence Leonardo's normal sexual desire (p. 38). In the English edition, Freud or his translator carefully omits mention of the one drawing most damaging to his thesis, concerning Leonardo's sexual normality: the Windsor coition page. In the 1923 Viennese edition he used the errors in a poor copy of this page, to prove that Leonardo suffered from an "almost deranged repression of the libido" ("beinahe verwirrende Libidoverdrängung," p. 11, footnote). There are, contrary to Freud, other drawings of *erotica*; one, a nude male embracing a female, is found in that section of the notebooks which contains Leonardo's attempt at novel writing; other small reclining and standing, nude female figures are "doodled" among the notes along with the sketches of Cecelia. Finally, the studies for the *Madonna and the Unicorn*, and those for the *Leda*, are late medieval and Renaissance equivalents of 18th century love sonnets. Leonardo drew neither more nor fewer amatory scenes than most of his contemporaries; it is difficult to find large numbers of erotic drawings by quattrocento Florentines.

When he worked in the Medici gardens Leonardo certainly had opportunity to observe homosexuality. The humanists there preached the ideal or platonic type of masculine friendship. Attitudes which seem to have had some prevalence among the upper classes, undoubtedly were copied among the lower. Together with four other men, of whom three were guildsmen and the fourth, a Tornabuoni, of noble family, Leonardo was anonymously

⁸ See discussion of Renaissance ideal of love. J. A. Symonds, *Renaissance in Italy*. N.Y. Modern Lib., 1935, Vol. I, p. 875 ff. p. 877. "The Tuscan intellect was too virile and sternly strung to be satisfied with amorous rhymes. . . ."

accused of having been seduced by a certain Saltarelli. Freud found reference to this in an Italian publication by Scognamiglio.⁹ In reading it, he overlooked the obvious fact that in the accusation both Saltarelli and Tornabuoni were characterized as "veste nero"—that is "black shirts." Had Freud been better acquainted with the political devices of the time, he would have recognized here a group of young men haled before the court, not so much for doing something common in upper Florentine society but more likely because they were considered conspirators, belonging to the party of the "Neri." The anonymous accusation was sent to the "Guardians of the Night and Monasteries," an extra-legal Medicean inquisition or Gestapo, whose prime purpose was to uncover conspiracies. There exist untranslated notes by Leonardo which indicate that he had been caught among such conspirators. His friends, the Vespucci, were banished from Florence at this time for having taken part in the Pazzi conspiracy.

The cavalier treatment of this evidence appears in Freud's book at the bottom of p. 38. In a footnote the translator, Brill, quotes, "According to Scognamiglio, reference is made to this episode in an obscure and even variously interpreted passage of the *Codex Atlanticus* 'Quando io feci Domeneddio putto voi mi metteste in prigione ora s'io lo fa grande, voi mi fareste peggio.' (When I made Domeneddio as a youth you put me in prison, now if I should make him grown up, you will do me worse.)" Read as vulgar slang the line seems conclusive evidence that Leonardo was perverse. Freud did not go so far in the German edition, for there he makes no translation from the Italian. Neither Freud nor Brill seem to realize that *Domeneddio* is not a proper name; it refers to the "Lord God" or Christ. Two of the various interpretations which Scognamiglio gives suggest either that Leonardo had drawn or made a version of the infant Christ for which he had been put into prison, or else that when Leonardo himself was young, he had made such a blasphemous Christ. My own research into Leonardo's sculpture¹⁰ has discovered two versions of the "Bambino" which may easily have been considered blasphemous. In 1478 blasphemy was considered a far more heinous crime than moral turpitude. The thought of imprisonment also occurs in Leonardo's notes, for instance in some still unpublished places where he engages in making a machine to break out of prison. Elsewhere he

⁹ N. S. Scognamiglio, *Ricerche e Documenti sulla Giovinezza di Leonardo da Vinci*, Naples, Marghieri, 1900, p. 145. It is doubtful that Freud ever saw the original as his pages and information are so far off in this matter.

¹⁰ Raymond Stites, "The Sculpture of Leonardo," *Art Studies*, Harvard, Vols. IV, VI, and VIII, 1926, 1928, 1930.

shows a fear of incarceration, and his notes in this connection refer definitely to a "conspiracy."

A second misreading of evidence may be found in what Freud calls the "vulture phantasy." Since this seems to be the core of his hypothesis, I shall quote the summary from Brill's Introduction (p. 27) where, in an early passage of the book, the hypothesis appears as though already proven. "From the infantile phantasy which Leonardo recalled while he was still in his cradle, Freud masterfully reconstructed the whole unconscious psychic life of the most inscrutable, the most fascinating personage of the Renaissance. Utilizing his psychoanalytic technique Freud collated and sifted all available fragments from Leonardo's life and age, grouped them around Leonardo's vulture phantasy, and then combined all these single facts into one organic unity. The general principles which he discovered in this manner then fully explained Leonardo's incomprehensible traits of character."

Brill here clearly describes the small circle of Freud's thought, and unconsciously betrays the inadequacy of his method. By no means did Freud sift *all* the available data. He ignored much which would have modified his hypothesis and would have definitely disproven a great deal of his "evidence." But since this "vulture phantasy" is the warp on which he spins, it should be examined next in order.

On p. 65v, *Codex Atlanticus*, Leonardo wrote: "questo scriver si distintamente del nibbio par che sia mio destino, perche nell mia prima ricordatione della mia infantia . . . etc." Freud translates the passage as follows. "It seems that it had been destined before that I should occupy myself so thoroughly with the vulture, for it comes to my mind as a very early memory, when I was still in the cradle, a vulture came down to me, opened my mouth with his tail and struck me many times with his tail against my lips." This, it seems to Freud, "resembles the dreams and phantasies of women and passive homosexuals." It is said to be an elaboration of a situation experienced in the suckling age. By some legerdemain which Freud admits he does not understand, an infantile reminiscence of the breast nipple is finally transformed into a symbol of the masculine member. There follow several pages in which Freud points out that the vulture was an ancient Egyptian mother-goddess symbol; a bird impregnated by the wind. Seeking to understand this peculiar circumstance which, supposedly, reflected his own lack of knowledge concerning his birth, Leonardo became obsessed with the desire to investigate sex. This not only ruined his art but caused him to become a "queer," forever bound to one woman, never able to love

another. Since his life was tied to the fetish of his mother's lips, he was forced to paint all womankind with the mysterious smile.

A twenty minutes' walk from his house to the Liechtenstein Collection and one glance at Leonardo's portrait of Ginevra would have given Freud pause before proclaiming this hypothesis. Art historians, better acquainted with Leonardo's paintings, know that by no means do all of Leonardo's women smile. Some believe that the "smile" was an archaic symbol inherited from medieval Madonna types, others, that it is common in the works of Verrocchio's bottega. The deep blissful smile which does illumine the face of the *St. Anne* appears earliest on Leonardo's terra-cotta *Madonna* of the Victoria and Albert Museum—the first of his sculpture to be identified. I agree with Freud that this particular type of smile is probably a memory image associated with Leonardo's natural mother, Caterina. There is much more internal evidence than Freud knew, to indicate that this was for the artist a symbol of inner contentment and peace. My interpretation varies from Freud's chiefly because I have observed in the development of the artistic drives in childhood that they record not only the unhappy, frustrating moments of their early lives but also the salutiferous passages of existence. To me it seems probable that Leonardo inherited from his mother a naturally sunny disposition which, as one of the deepest centers of his soul, buoyed him up in the turbulent seas of Renaissance life. That the symbol of the complete smile occurs but seldom, and only in his most universal works, can be shown; as it can also be shown that Leonardo's followers, taking the symbol second-hand, use it out of context so that in their works it creates an unpleasant impression. That impression rather than the smile as used by Leonardo himself is, I am convinced, the chief cause for the wierd pronouncements of those fin-du-siècle critics who were Freud's chief literary sources.

Beginning on p. 52 and through to the end of his book Freud rings the changes on the "vulture phantasy" some twenty times. By p. 84 he begins his fourth chapter with the words, "The vulture phantasy of Leonardo still absorbs our interest. In words which only too plainly allude to a sexual act ("and has many times struck against my lips with his tail"), Leonardo emphasizes the intensity of the erotic relations between the mother and the child." On p. 95, "In the manner of all ungratified mothers, she thus took her little son in place of her husband, and robbed him of a part of his virility by maturing too early his erotic life. . . ." There is, however, no evidence that Caterina, Leonardo's mother, was completely alone; for when

she first appears in Antonio da Vinci's tax report, she is already married to Accatabriga.

Freud continues (p. 96) "forbidding him ever again to desire such tenderness from a woman's lips," and so on, ending with the following statement (p. 113): "According to the slight indications in Leonardo's personality we would place him near that neurotic type which we designate as the 'obsessive type' and we would compare his investigations with the 'reasoning manias' of neurotics and his inhibitions with the so-called 'abulias' of the same." Although the point is often made that Freud nowhere specifically declares Leonardo neurotic the above sentence certainly approximates such a statement.

In brief the facts are that Leonardo not only investigated "the birds and the bees" probably near the beginning of his career, but everything else from geological stratifications and clock-work mechanisms to waterwheels and lifting devices. Leonardo was early conditioned in the workshop of a jack-of-all trades, and was taught by his shrewd father to earn a few *soldi* wherever he could find them. He did not remain throughout his days, as Ruskin, Schlosser, Freud and many literary art historians seem to think, "the slave to an archaic smile." Never has an artist shown more diverse types of women, only a few of them smile. How little the psychoanalysts study such artistic evidence is clear in the present volume, where the poor illustration of the *Mona Lisa* opposite p. 86 seems to have been taken from one of the many *copies* of the Louvre original. This one, with its "almost featureless face" lacks even the enigmatic suggestion of a smile which enlivens the original.

As for the "vulture phantasy" having to do with the Egyptian mother goddess Mut, Freud might at least have gone to Leonardo about that. Since he mentions Richter in his notes, he should have been acquainted with the fact that Leonardo had recorded the accepted medieval meanings of his symbols in his Bestiary. There the vulture is a symbol of gluttony. But Leonardo was not even writing about a vulture to begin with! The Italian word *nibbio* names an entirely different bird, the kite; a member of the hawk family. According to Leonardo it was a symbol of envy; "which keeps its children from food by pecking their sides."

A correct reading of the evidence would have opened more widely this new approach to the psychical problems of Leonardo's art and life. This was made clear to Freud in 1924 when I called attention to the false Leonardo drawing he used as evidence in the 1923 Viennese edition of his Leonardo study to prove the artist "almost insane." The original coition page, with its accompanying comments, from which the false drawing in

Freud's Viennese edition of 1923 was copied, did much to explain to me the splendid normality of Leonardo's investigative impulses as well as certain facts concerning his reaction to womankind. Freud removed the fraud from his next French edition, as he had promised me, but kept his original conclusions. Then, in the 1925 French edition, having been further chided by Beltrami, he was forced to reproduce finally both drawings, but did so without clarifying comment. The American edition holds no mention of this evidence which I shall publish fully in my *Subjective Psychology of Leonardo da Vinci*.

In conclusion it will, I hope, be clear even from this superficial review, that any attempt to explain the works of a normal universal genius like Leonardo in terms of a single drive is like trying to scale a twenty-foot wall with a five foot ladder. Granting some untoward accidents of his youth, which could have made him neurotic, Leonardo seems to have found a way, using his art and his science equally, to rid himself of any damaging inheritance. In great measure it is possible to demonstrate how he did this. But any one seeking to examine Leonardo psychoanalytically must embrace among his instruments of exploration, not only the theories of *all* three leaders of the new psychiatric movement, but also such objective and verifiable studies as have been made on the psychology of artistic creation by run-of-the-mill psychologists and psychiatrists. Above all, he will need a proper evaluation of human, artistic, behavior in its proper historical environment.

THE LAOCOON: AN APPROACH TO ART CRITICISM

By *Nicolas Calas*

I

IN 1515, Raphael sent Dürer "a stately sanguine drawing showing two splendidly posed and modelled nudes." A note by Dürer proves that the German artist believed that Raphael had given him these nudes "in order to show him his hand." However, it has now been ascertained that the drawing was not by Raphael but by some member of his workshop. For Raphael it was a matter of course, writes Erwin Panofsky, to present to his German colleague the best available specimen of a style for which he felt responsible, no matter whether the execution were his or a pupil's. Dürer, on the contrary, took it for granted that an Italian master whom he respected and loved could only have wanted "to show him his *hand*—the hand of an individual chosen by God."¹

These Neo-Aristotelian and Neo-Platonist points of view of the past, illustrated respectively by Raphael and Dürer, correspond in a certain sense to the objectivist and subjectivist points of view of our own time.

The art critic who now "reads" pictures in subjectivist terms uses Marxian or Freudian methods of analysis, while the objectivist leans heavily on gestalt theories or interprets as Panofsky does Dürer's *Melancholia I*. Unfortunately—and Panofsky's brilliant book still fails here—iconology can in no way satisfy our perfectly legitimate desire to become acquainted not only with the work of the artist but with the artist himself. A synthesis between psychological and iconological, subjectivist and objectivist methods of interpretation is therefore needed.

Similarly referring to the artists of our age, André Breton speaks of a conflict: "the [conflict] which divides the two . . . irreconcilable defenders of the two systems of figuration, the artist who insists on keeping a direct contact with the outer world and, even when he violently attempts to shake it up, obviously takes his guiding mark from it; his opponent who breaks

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¹ Erwin Panofsky: *Albrecht Dürer*, Princeton, 1943, Vol. I, p. 284.

off with all appearances—at least immediate appearances—and even goes so far as to claim himself free from all restrictions of conventional space requiring that a picture takes its objective quality from itself alone." Breton then adds that the solution of the conflict should be looked for "on a general philosophical plane where the two attitudes duly considered might turn out to be only replicas of those on which nominalists and realists of the Middle Ages came to grips on the question of the Universals."²

While Panofsky, the objectivist historian of art, is driven by an inner compulsion to end his book with the above related incident giving a dramatic note to the aesthetic and philosophical discussions of the sixteenth century, Breton, the subjectivist, looks for an escape from dramatic quarrels of the present in the heights of medieval philosophical abstractions.

Obviously a reconciliation between these two extreme points of view could be achieved at the level of the particular, which is that of art itself.

II

Gaston Bachelard once wrote that: "since the twentieth century there seems to have developed a scientific thought that goes against sensations. That is why it has become necessary to build a theory of objectivity opposed to the object."³ The author is obviously referring to Husserl's theory of phenomenology, which is an "objective theory" that has put objects "in brackets." A parallel trend can be found in the field of art where, since the time of impressionism and symbolism, we have been witnessing the development of sensations against the subject, or rather, against the ego. The emphasis both on complicated structures (cubism), and on the stream of consciousness (surrealism), has affected the subject matter and made pictures appear incomprehensible to the general public. The severance of the work of art from the conscious content (surrealism) and from ordinary perceptual representation (cubism) has, in its turn, modified the position of the critic and placed him in a more independent role in relation to both the public and the artist. To maintain his autonomy the critic, like all authentic investigators, must become creative—in the poetic sense of the term. But this cannot be achieved unless the critic adopts a more intelligent approach to problems of art.

The work of art as something concrete with its own individuality, can be analyzed in terms of three fundamental aspects: a) the subject or *agent*,

² See André Breton: "Preface" in *Catalogue to Enrico Donati, Exhibition*, New York, *Passadoit Gallery*, 1944.

³ Gaston Bachelard: *La formation de l'esprit scientifique*, Paris, J. Vrin, 1938.

b) the *material* and c) the *environment*. The nature of the first of these three elements is psychological, that of the second morphological, and that of the third historical.

In the above contradiction between Raphael and Dürer, between Breton and Panofsky, and between figurative and non-figurative painting, the psychological problems of art are more immediately stressed than the morphological or the historical. We live in a period of intense individualism and have developed the tendency to explain all differences in aesthetic and philosophic attitudes on the basis of psychological criteria. It is because individualistic eras are psychologically minded that the psychoanalytical theories concerning art deserve to be closely examined by art critics.

Freudian art critics have so far been more interested in reading pictures to discover in them symptoms of neuroses than in using psychoanalysis as a means of furthering our understanding of painting. The error is serious. Critics should realize that the function of pictures is not to illustrate theories—whether Pico della Mirandola's or Freud's—and that the task of the critic is therefore not so much to tell us whether the painter is a Neo-Aristotelian or a Neo-Platonist, or whether he has a positive or a negative attachment to his father, but to measure his achievements in the field of art and to interpret his message.

Carl Jung and his followers, more particularly H. G. Baynes,⁴ implicitly believe that the subjective bias of the Freudians—so manifest in their analysis of art—can be corrected by interpreting the product of human work from both a psychological and an objective point of view. The basis for this line of approach is to be found in Jung's concept of the collective unconscious. If, as he believes, this deeper layer comes to the surface, in certain pathological cases, then the behavior and pattern of the "artistic" creations of "lunatics" might serve as a criterion for detecting the pathological in the poetry and painting of the allegedly normal. It was Jung who said that what surprised him most was not the number of the insane who are sent to asylums, but the number of those who are left free.

We are certainly indebted to the investigators of the Jungian school for a methodological collection of valuable pictorial data. But less convincing are the conclusions drawn when comparisons are made between Paul Klee or Dali and schizophrenic patients. To condemn surrealism on the grounds of mental unbalance, as does Baynes, is an unpardonable confusion. The surrealists do point the dagger of criticism at the medical profession in

⁴ H. G. Baynes, *Mythology of the Soul*, London, Baillière, Tindall & Cox, 1939.

asking when a work of art ceases to be art. Does the work of the "schizophrenic" Paul Klee cease to be art because of the "unbalanced" character of his pictorial composition? Such a condemnation of modern art reminds one of the equally grotesque statement made some years ago that El Greco was no real painter, the deformation of his figures being due to astigmatism.

No more helpful for the understanding of art or philosophy is the other Jungian theory according to which individuals are divided into introverts and extroverts. When Baynes attempts to explain the difference between Plato's and Aristotle's approaches to ideas in these terms, the result is most unconvincing. How is it possible to explain Plato's predilection for numbers and Aristotle's contribution to the syllogism in terms of introversion and extroversion? And if this difference cannot be explained in these terms then why attempt to apply this method to the study of philosophers? On the contrary it would seem that what constitutes the greatness of philosophers such as Plato and Aristotle is their ability to oscillate between introversion and extroversion and never to surrender completely either to the objective or the subjective factor. The Jungian theory is obviously too rough an approximation to serve as a measure in distinguishing the works of men of genius. It may be useful by these distinctions of type to divide the inmates of insane asylums. But it is as incorrect to say that art and science are an escape from reality (the introvert point of view) as it is to assert that they constitute an escape from self (the extrovert). This division is not subtle enough, and those who are familiar with Freud's basic distinction between the reality and the pleasure principle will not fail to perceive that in creative work the aim is to achieve a higher objectivity, through the use of will power. This new objectivity is the consequence of the artist's oscillation between "reality" and "pleasure," and that it is a real objectivity can be proven by the fact that it is subject to structural analysis.⁵

To Jung's crude division it is better to oppose the distinction established on a Freudian basis by Robert Wälder, between the two fundamental types, that of the *narcissist* or self-loving, and that of the *object loving*. This would provide us with a practical psychological approach.

"To the narcissist, the outside world means far too little for him to

⁵ The confusion between reality and fantasy in the artist's mind can cause him to regress to a point where he is incapable any longer of producing works of art because, owing to his inability to communicate, he confuses action and representation. This problem has been admirably analyzed by Ernst Kris in "The function of drawings and the meaning of the creative spell in a schizophrenic artist"; *The Psychoanalytical Quarterly*, vol. 15, 1946.

allow its laws to rule his mind. . . . Alone in his own world of ideas, he can think forbidden thoughts without any resistance or sense of guilt."⁶ In science, the typical case of such narcissist "sublimation" is that of the mathematician who works under the domination of a logical compulsion. To the mathematician corresponds, in the field of art, the abstract painter. In so far as functional mathematics and abstract painting are nonfigurative from a purely visual point of view, they are abstract, regardless of the fact that mathematics uses signs and symbols while painting uses forms. That is why, psychoanalytically speaking one is justified in identifying the sublimation process of the abstract painter and the mathematician. In contradistinction to logic what counts psychologically, is not the degree or the nature of the abstraction but the fact that the investigator of symbols or forms has succeeded in detaching himself from the object world.

The object-loving individual, on the other hand, considers the facts of the objective world and the facts only. Because science puts the objects "in brackets," and operates with symbols, in order to rediscover the "lost object" the object-minded scientist must either turn to history or to art. In the field of history (history of peoples, of culture, of science), as opposed to the philosophy and the theory of history, the establishing of facts is more important than the function of symbols: this is why it can satisfy the emotional needs of the object-lover. Also certain fields of applied science such as engineering, where a concrete object, for instance a bridge, remains the center of attention, may well attract the object-lover. What makes it possible, *in practice*, to confuse engineering with architecture and to develop "functional architecture," is the borderline position of these two disciplines thanks to which science and art overlap here more easily than in any other field with perhaps the exception of history. The object-loving scientist is, in the last analysis, artistic-minded, while the object loving artist is not scientific minded. Thus the object-loving painter will be more interested in picturing a given situation than in solving a pictorial problem.

Even self-portraits are a form of object-love; though they reveal narcissistic tendencies, they yet view the body-image of the painter as an element of the outer world of objects. The artist still needs the environment to see his own physical image—he needs a mirror.

In addition, for a fuller understanding of art, one must consider a third type, the painter whose work strikes one as "primitive." What distin-

⁶ Robert Wälder: "The psychoses, their mechanism and accessibility to influence." *International Journal of Psychoanalysis*, vol. 6, 1925.

guishes this type is his inability to include facts of the object-world in mental units of greater subtlety. It is precisely this weakness, due to mental rigidity, that gives us an impression of backwardness, childishness and primitiveness. In science, the counterpart of the rigid, or "primitive" artist is the unfortunate would-be inventor of the "perpetuum mobile."

Viewed from a morphological angle, these three psychological types of artists tend to produce three different types of painting, abstract, figurative and rigid. If an artist is to paint well, he must follow the needs of his type.

Lastly, from a *historical* point of view (the third fundamental element of art criticism) the work of art is a combination of cultural, social and individual factors that will determine whether it must be considered *rigid*, *classic* or *romantic*. Rigid, in a tripartite division, would correspond to the place Hegel attributes to symbolic art. From the point of view of development of forms, this type of art is insignificant because, in aesthetics, dynamic morphology should be studied in the light of the complementary contraries, open and closed forms, that underlie the contradiction of classic and baroque.⁷

Both the narcissist and the object-loving painter must be either classicist (or realist) or romantic (or baroque). Psychoanalytically, the elucidation of the ideal content wholly in the material of the external appearance (the formula Hegel uses to define classicism), can only be the outcome of obedience to a command; its nature is ethical and derives from that part of ourselves that is termed superego and has been mistaken for the "voice of God" and corresponds to "inner consciousness." On the other hand revolt against existing order will sometimes lead an artist to express his sensitivity with greater freedom. This artist will become what, in different historical periods, has been termed either romantic, baroque or surrealist.

With the narcissist, classicism will make itself felt by a submission of sensitivity to pure reason—as in the case of Mondrian; while with the object-loving artist, classicism will make the figures he paints comply with order. A good example of this type of painter is Matisse. Cézanne, on the contrary, belongs to a secondary type,⁸ a blending of both narcissism and object-love. This explains why he is both abstract and realist in his classicism. Classical order has affected both the abstract elements of his painting—color and line—and the subject matter of his compositions—figures and landscape.

⁷ N. Calas: "Entangled Miracles" in *Confound the Wise*, New York, Arrow Editions, 1942.

⁸ S. Freud: "Libidinal Types" in *International Journal of Psychoanalysis*, vol. 13, 1932.

The object-loving painter's revolt against order will first affect his choice of subject matter and then his use of experimental techniques as distinguished from problems of design and color. Painters of this type are Max Ernst and Yves Tanguy. For the narcissist painter, romanticism (i.e. revolt against order) is a means of expressing uninhibitedly his urge for new color schemes and new patterns. Mirò is an example of this type.

Probably the origin of the difference between painters who are primarily draughtsmen and those who are colorists will also be found in the contradiction of narcissism and object-love. Although both design and color can be abstracted from the image of a figure, abstraction by design is the most common and, like all abstractions, primarily a shadow of reality—shadows are designs. Colorless abstraction precedes color abstraction, repeating in this sequence the physiological pattern according to which colorless vision precedes color vision. But if the ground of abstraction is provided by forms instead of images, then, as experiments of gestalt psychologists have proven, patterns of colors will precede patterns of form.

The critic who sees art as a liberating force must reinterpret classical theories of aesthetics in terms of modern psychology. This way was paved by Hegel when he interpreted Kant's aesthetic order in terms of freedom. Freedom implies liberation of desire, as contrasted to the compulsion of reason. That is why the freedom-loving critic will favor in painting the libidinal factor at the expense of the thought out, reasoned, and abstract factors. In other words he will prefer color to line and delineation, inspiration to perfection.

The art critic who is a defender of order will naturally be a supporter of classicism and of classical elements in painting, while the romantic critic will judge art from exactly the opposite point of view.

To my knowledge the best contemporary definition of the classicist's attitude toward art is given by Ervin Panofsky: "While science endeavors to transform the chaotic variety of natural phenomena into what may be called a record of nature, the humanities endeavor to transform the chaotic variety of human records into what may be called a cosmos of culture."⁹ To the classicist's pair of opposites, chaos and order, André Breton opposes fear and liberty. I cannot but agree with him when he remarks that the regressive tendencies noticeable in the arts today lead to fear: "fear of inspiration, fear of imagination [and] despite all denials uttered in good or bad faith, fear

⁹ E. Panofsky: "The History of Art as a Humanistic Discipline." in *The Meaning of the Humanities*, edited by T. M. Greene, Princeton, 1938.

of liberty." If culture—civilization at the level of thought—is not to recede to dualisms of the types of art and nature, or chaos and order that are so detrimental to the ideal of progress, we must oppose to them a line of direction that will transform fear into its contrary—freedom.

In times such as these, the humanist will prefer to direct his attention primarily toward the past; for him, re-evaluation becomes more important than discovery of new talent. In periods of chaos, it becomes difficult to estimate talent because existing standards of evaluation are depreciated.

Between the classicist and the romantic critic stands the pragmatist, in whose attitude reality is reduced to experience and meaning. Provided with many "tools" and "instruments"—among which dollars are certainly not to be neglected—he will cover the land with museums and the walls of museums with pictures; and from these data, he will proceed to develop his experience in art. At heart a subjectivist, the pragmatist overrates man's power to transcend existing conditions and underrates reality as opposed to experience.

To the pragmatist's favorite comparison of mind and art with tools and instruments we will oppose the historical materialist's comparison of mind and art with weapons, shifting the emphasis from the (subjective) work to the (objective) obstacle. Culture is a weapon in the fight for freedom. All who can *handle* weapons should be encouraged as long as we can have confidence in them and in their devotion to liberty. It is by *fighting* that the surrealist overcomes the dilemma Panofsky confronts us with when he speaks of "the almost pathetic incident" between Raphael and Dürer. It is only by a "blood pact" adopted during the struggle against the common enemy that individual wills can be harmoniously combined. Union of wills takes place in love and combat; a work of art is a manifestation of love and hate; it has sensual appeal and serves to stimulate action.

Erwin Panofsky toils and polishes a past which has turned rusty through ignorance and laziness. Panofsky elucidates, Breton inspires. Neither of these things could be said about the author of *Art and Experience*, for it is impossible to define pictures only "in terms of their consequences with respect to one another" as Dewey would want the critic to do; it is impossible because imputations whose origins are magical (symbolical and metaphorical) are indissolubly bound to the life of images.

III

Goethe once wrote: "The generic conception leaves us cold, the ideal raises us above ourselves; but we want more; we want to return to a full

enjoyment of the individual, without letting go either the significant or the sublime. This enigma can be solved only by beauty; it gives life and warmth to the scientific; and softens the significant and lofty; so that a beautiful work of art has gone through a whole cycle, and is again a sort of individual which we are able to make our own."¹⁰

It is only by emphasizing the individual that we will find in modern art that middle way for which Abelard once fought against both realists and nominalists and Erasmus against Protestants and Catholics: the middle way which Bachelard frankly admits that he is trying to rediscover while attacking both positivists and formalists; the middle way that Breton defends in his struggle against abstract and literary painters.

And because art aims at the individual, the theories of art that have influenced painters most are those that lead to a re-evaluation of reality accomplished after taboos have been lifted: Such taboo-lifting ideas are found in Lessing's *Laocoon*; in Goethe's *Cathedral of Strasbourg*; they can lead to the discovery of the aesthetic value of Alpine nature (Rousseau), to the value of color in landscape (Ruskin), and finally to the value of dreams as a source of inspiration and subject of painting (Breton).

Art can also profit from advances accomplished by the removal of taboos from the field of science. After science discovered new spaces in the geometric representation of Descartes, Newton or Fresnel, art was able to produce new structural organizations of the pictorial world. Whenever organizational problems acquire primary importance in art (and always at the expense of inspiration) then art criticism emphasizes laws rather than images; it becomes less "poetic" and "artistic" and more abstract and philosophical. Critics then tend to rediscover judgments of the past, more significant for the validity of the opinion expressed than for their daringness. These are periods when a Dionysius of Halicarnassus or a pedantic critic of the Sung Dynasty may acquire a renewed significance.

In its article on Hegel, the *Encyclopaedia Britannica* states that in the years preceding the revolution of 1830 public interest, excluded from political life, turned to theaters, concert rooms and picture galleries where the author of the *Philosophy of Fine Arts* became a frequent and appreciative visitor. This interest in art is not an escape from reality. The function of art is to help us understand reality, both the inner reality of the self and the structural reality of the outside world.

This is why the art critic should not be esteemed exclusively on the

¹⁰ Quoted by B. Bosanquet: *History of Aesthetic*, New York, Macmillan, 1934.

basis of his ability to make subtle distinctions between artists, or his capacity to trace thematic and structural developments in art history which only tends to reduce the artist to the status of a gadget maker. Like Lessing the critic should aspire to grandeur. Lessing raised art criticism to the summits where dramatic conflicts are enacted.

Few, alas, possess the sense of tragedy, and not many are willing to tolerate the presence of those who are endowed with it. Today, no less than in the times of the Trojans, the masses avoid listening to the warnings of a Laocoon. But the vigor of faith in freedom depends largely on the willingness of the people to listen to those who, gifted with superior vision and wisdom, do not hesitate to express in their work their most paralyzing fears and their most daring ideas. This is a Sophoclean attitude, and the one adopted by the sculptor of the Laocoon group and by the author of the *Laocoon*.

THE PLACE OF MAN IN MODERN ART

By *Walter F. Isaacs*

I

MANY people who have been troubled by certain abstract qualities in modern works of art may have felt that too much of the humanistic element had been taken out. They have been quick to conclude that the new world of painting, sculpture, and architecture is a bleak and heartless domain where the soul has no place. Indeed it is a prevailing habit among the antagonists of these new forms to look upon modernism as a thing of the head and not the heart. They find modern furniture to be only a system of bent tubes and hard surfaces with little appeal to human beings, and they see modern houses, which have been called by their inventors "machines for living," as just that—machines. To them, modern art does not sufficiently reflect man.

But, on the contrary, some art has, in the past, been accused of being too closely related to man, or at least, man has been censured for putting the less significant aspects of himself into it. Oscar Wilde has praised Oriental art, at the expense of Western, for not having been a victim of man's vanity. "Eastern art," he says, "has escaped the vulgarity of European, because it has not made the mistake of flattering mankind." Such a comment may surprise some who would ordinarily regard flattery and vanity as uncommendable in social relationships, but would not consider them as affecting art. And it would indeed be beside the point to resent these qualities in painting and sculpture if it were done merely in the spirit of social good taste. It is, however, quite a different thing if they creep into art to the detriment of aesthetic values. They are harmful when they get in the way of the things that count.

It is quite natural that throughout history man should have given himself a prominent position in the art that he has created, whether it be in the form of making images of himself in painting and sculpture, or in the

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design of the useful objects which he has fashioned for his own convenience. In certain periods it seems to have been taken for granted that art not only is for man, but that it should present the very appearance of having been made to gratify every possible whim and foible that he has. Early in history with a world of visible objects around him man chose himself as most worthy to be depicted, and he has continued to be, by all odds, the most popular subject for artists. There is perhaps good reason for this, for he has gone to some lengths, in his more systematic thinking, to discover what his position in the universe is, and he has usually given himself high rating.

He has, however, been vacillating in his decision as to just what part of himself he most wished to leave recorded for posterity, being uncertain as to whether his body, his soul, or his achievements would give him most credit. Royal and priestly exploits were given a thorough treatment in Egypt and Assyria, and in the early stages of the Renaissance, priest and aristocrat found their way into pictures to the extent that their likenesses appeared side by side with the saints, and sometimes in front. Not only has man rendered himself in the image of saints, but God in the image of man. In all these ventures in dealing with men and gods, whether he "raised a mortal to the skies" or "drew an angel down," he did it with good report, both as an accomplishment in pure art, and as to making a complimentary reference to his own ego. Under the urge of Humanism in the Renaissance all kinds of individual glorification was practiced. Michelangelo, not content to render the form of the human figure, pushed humanism further by adding emotional stresses and strains through facial expression, with the eyes carved in a manner such as to make them seem actually capable of sight and, expression. A statuary form that had been human enough for the Greeks had to be given, as far as possible, additional attributes of a real person, as if it were capable of thoughts and emotions. Such practice carried to extremes reduces art to the status of illustration and finally to a childlike obviousness. Within our own time we have seen artists, under the banner of Expressionism, setting out deliberately to express their personalities through the choice of colors and lines; it was the intention that the artists' own emotions were to flow directly into the harmonies, or discords which appeared on the canvas, creating a kind of subjective self-portrait. Truly, as the Scriptures suggest, man is prone to regard himself in a mirror, and this spirit of narcissism has found ready satisfaction in the representative arts. By subtle means, or otherwise, man shoulders his way into all forms of art, from public buildings to the clothes he wears and the tools he uses.

Eventually, after the Renaissance, painters and sculptors began to see

that something other than man might serve as a suitable subject, and "still life" came into existence. Meanwhile the necessity of his form in landscape came to be questioned, and here his image gradually shrunk until it became an inconsequential detail in the foreground, and, in the seventeenth century, pictures were painted in which he had passed out of the scene entirely, and pure landscape emerged.

One could hardly question the dictum that "The proper study of man is man," but it does not obviously follow that it is only through the image of man that nature can be studied.

II

One approach to the modern styles of art is to consider just what role the human being is to have in the scheme of things. We might do well to give some thought to the disinterested spirit in which nature is viewed by the scientist, who sees it not entirely for its suitability to man's purpose, with himself the sole point of reference, but as far as possible for what it is in itself.

The artist, can, of course, hardly be expected to enter Einstein's world, and deal with four or more dimensions—we have been warned often enough against attempting to make practical use of the Theory of Relativity—but he can, to some extent, assume the attitude of detachment which has characterized the scientist's approach, and with profit. Actually, a good deal is being said and written about the Fourth Dimension in Art, and, if not taken too literally, and if interpreted in the light of current habits of thinking and feeling, it has a clarifying effect on the artist's aims. These aims have usually been conditioned by the effect of visible things on man's senses. The artist judges the world by what it seems to him to be, not by scientific theory. He can only to a certain extent overlook his senses as he shapes his creations in art. Although he knows better now, he cannot entirely put aside the empirical convictions that have always held human beings enthralled. But it is also true that man's view of the world changes, depending on his conditioning.

In the world of senses man has seen the earth as a flat expanse upon which he stands, under an arching dome which he calls the sky. He thinks of the ground as a horizontal surface on which he can walk conveniently, and it is difficult for him to view it with any other interpretation, so firmly are his habits of thought and feeling grounded in practical considerations. And so it is with all phases of his environment. He is inclined to see them only as they effect his going and coming, in terms of his normal sense of balance

and orientation. Since he has learned to fly, he has made some readjustments in his reactions. He now thinks of clouds not entirely as light or dark forms which move far overhead as a part of the heavens, for he has seen them spread beneath him like a white carpet as the wings of his plane pass over them, and the patterns on the earth's surface are not quite what he once thought they were.

When the airplane came into use, it was reasonable to ask what effect it would have on the painter's art. We wondered if we were soon to see paintings of life in mid-air with no ground for support, or views of the earth as seen from far above, or nature viewed from an airplane as it banked, or nosed downward. But views from the air have not come into exhibitions of painting to any marked extent, although there have been some. Such subject-matter is too new. Art flourishes best on familiar material, explaining, no doubt, why we so seldom see giraffes, flying-fish, or even airplanes in good pictures. That is, however, probably not the only reason. In traditional painting it seems that things must be seen on a more or less horizontal plane, with the horizon visible or implied. Most of the radical modern painting still clings to the assumption that man walks upright on the ground, and that the four points of the compass still exist. We continue to look for some sort of visible support for things at the bottom of the picture. Photographs do not turn out well if the camera is tilted upward. They seem wrong from the human standpoint. And shots made from the air may tell one kind of truth about the earth but not what man has always felt about it. It would, no doubt, be fantastic to attempt to paint the effect on a pilot of flying upside down, or looping the loop. In painting and sculpture we seem to demand that there be some respect for the right-side-upness of things. That much respect for the human beings seems to be required.

Restrictions such as these are, however, based on the assumption that the arts must express what we may call man's casual view of the world, the world, so to speak, for what it means to men. But a change is coming about in which these traditional principles are to take on a new interpretation. The same aspect of man may not continue to be expressed. Even though he may, in a sense, still stand in the center, he will appear in a different guise. And this is nowhere more clearly expressed than in architecture and the allied practical arts. If modern designing gives some appearance of oddity it is because of a growing new concept, and this new concept centers in abstract spatial relationships, freed from the intrusion of man's willfulness. Such designing points toward the objective world, and not that of human sentimentality. There is a suggestion of a new dimension in modern art

which tempts one to draw analogies with scientific discoveries. The manner in which modern architecture interrelates the inner and outer spaces of buildings and shows the spatial problems in certain movements of painting and sculpture, like cubism, stimulate interest in such speculation.

We do not have to look far for a conspicuous example which embodies the new point of view; a suitable example is Rockefeller Center. This amazing pile challenges one's usual way of reacting to buildings. It seems to lack a certain obvious arrangement that one finds in traditional architecture of the past, and certainly omits a great deal of elaboration and ornamentation that during the Renaissance was considered a necessary part of architecture and which may have been needed at that time to impress and inspire, but which are superfluous in the light of modern aesthetics. An illuminating exposition of the basic philosophy underlying the designing of Rockefeller Center is to be found in the work of Sigfried Giedion, in his *Space, Time and Architecture*, in which he says:

"The actual arrangement and disposition of the buildings can be seen and grasped only from the air . . . the different volumes [are] so placed that their shadows fall as little as possible upon one another, some of them in parallel relation, others, at right angles. . . . This is all quite rational, but the moment one begins moving in the midst of the buildings . . . one becomes conscious of new and unaccustomed interrelations between them. They can then be grasped from no single position nor embraced in any single view. There becomes apparent a many-sidedness in these simple and enormous slabs which makes it impossible to bind them rationally together. . . . Out of these well-calculated masses one becomes aware of a new fantastic element inherent in the space-time conception of our period. . . .

Such a great building complex pre-supposes not the single point-of-view of the Renaissance, but the many-sided approach of our own age."

This quotation sets forth clearly the changed ideals in designing, and explains why we are somewhat baffled when first confronted by Rockefeller Center. In approaching it for the first time, there is a feeling of astonishment, and then one is left somewhat at loose ends, unable to find a beginning or ending, or any obvious center toward which all lines lead, as one is conditioned to expect by past experience. The lack of a visible plan almost justifies the conclusion that there is no rhyme or reason there, and also one may feel an implicit suggestion that man has been relegated to a somewhat less conspicuous position than he has been wont to expect. This impression is, no doubt, partly due to the overwhelming magnitude of the buildings, but not entirely; it is due also to the new way of thinking about design. We have been trained to expect some kind of symmetry with a crown and a base to make sure that things are right side up, with something which more clearly reflects a human control. One will recall certain famous buildings

such as the Taj Mahal with its emphatic plan—a plan which can be observed, and verbalized in unmistakable terms. Here the four pylons at the corners tell of the symmetry, which even without them, could not possibly be overlooked, and the surmounting dome proclaims eloquently the spirit of man. Around this central and lofty climax all other parts of the structure seem to be held in obeisance.

Such emphasis on unity is not essential, certainly not for the modern mind. Rockefeller Center presents a sufficiently unified effect, but it does not shout it at the spectator. It is unified by the parallelism of the walls, the consistency of its color and texture and the uniform functionalism of the design. The buildings of former periods in their intrinsic characters are turned in upon themselves; the new have out-going personalities. Rockefeller Center has something of the calm dignity that is characteristic of natural things, and it gains in forcefulness because it is not vainglorious. While its exterior mien is not one of inhospitality, there certainly is an air that could be taken to indicate a degree of indifference to man. What lends magnificence to such buildings is the uncanny manner in which they exist in space, effortless and unpretentious. Grandeur is not superposed by man's will but grows out of inner harmony and conformity with outer space. In viewing it one is inclined to think not so much about man and his achievements as about nature itself. One must, indeed, be unresponsive who can visit the scene without undergoing a new and strange experience.

Domestic architecture, as well, presents curious aspects of human expression. Deeply imbedded in our past conditioning lies the conviction that "a house should look like a house," that there should be a point at which one is obviously supposed to enter and another from which one looks out; as the eye expresses externally the soul of a person, so does the window for the house. What has gone out of houses in modern times is the romantic human reference. Designers, in making houses more functional, practical, and economical, have left behind many superficial concessions to man's ego. As the house has become more useful to man, the marks of man's pride have gone out of it.

Meanwhile, on a smaller scale, common objects of utility have become expressive of modern attitudes, and have likewise sloughed off much of the impress of man's superficial vanities. In the severity of form in the new table-ware some convenience may, indeed, have been sacrificed in the process of designing. But the instruments of the dining-table may, on the other hand, be too thoroughly adapted to the work to be performed—they may be humanized to the point of vulgarity. It is not difficult to find certain classes

of useful objects which, from the aesthetic standpoint, overstep the borderline in utility and in subjection to man's will, such as surgical instruments and appliances. The dentist's chair may rate high as a functional machine, but only by an odd process of reasoning could it be classified as beautiful. And did not the old-fashioned rocking chair give up far too much of structural dignity in the interest of human indulgence? When the designers of works of art, whether they are concerned with pictures, chairs or refrigerators listen too intently to the call of human suggestion, at the expense of geometry and construction, the effect is to belittle the object. In making works of art, as in educating people, an over-emphasis on the humanities has a softening effect on character, while a generous dose of geometry tones up the system and toughens the fibre.

III

Cézanne, over half a century ago, warned against undue injection of the will into the creation of a picture. He realized that, even in pictorial composition, forms must grow and unfold in a kind of autonomous order that has little place for the expression of vanity, pride, sex, and all the other modes of appeal that are so frequently employed by painters, but which are extraneous to pictures of a high order. Cézanne, taking a humble position before nature, tried to see it for what it is, in terms of forms and colours, rather than as a background for human drama. His strict adherence to the dictates of visual relationships led him to exclude all illustrational and sentimental references to types of subject-matter which can be more forcefully expressed on the stage, or in literature, than in painting. What one critic referred to as his "grave authority" illustrates the results which Cézanne achieved by his method. When he treated human beings in portraits or figure groups, he saw in them much the same qualities which he saw in landscape and common objects. These qualities are those that bind all objects together in space. It is, no doubt, in such matters as this that Roger Fry found in Cézanne's paintings, the "grave authority" which he mentions. There was no room here for the suggestion of the lighter and more ephemeral traits of human nature; he was concerned with all nature, the nature, that is to say, of nature.

Cézanne's watchfulness against the intrusion of the will, meant that there is an aim for the creative artist which goes beyond the making of a closed and self-sufficient work of art which will be called beautiful, and which will represent the taste of the artist. A more significant aim for a painter would be to achieve on the canvas a spatial quality equivalent to that of the

real world. This is not a matter of "good taste," or pleasant harmonies, or the projection of a self-conscious personality. For the practical designer, the purpose would be to form a nexus between the object and the surrounding space, not merely to create a form which will harmonize agreeably with whatever happens to be its neighbor, or to express, arbitrarily, the will of the designer. In such designing, taste, in the usual sense, is supplanted by a respect for logical order, expressing not man's wilfulness, but his insight. All of this may have a vague and intangible sound, but in practice it is not so mystical as it might seem. Examples abound in good modern sculpture, in architecture, and in dams and bridges. This matter, to some extent, takes care of itself if the designer is duly responsive to the directive influence of function, structure, and economy. These would, however, not be enough—and this fact is too often overlooked—without the awareness of modern aesthetic principles. The laws of engineering cannot, alone, be responsible for the alignment of construction with the new ways of thinking and feeling which are surely developing.

There is no particular value in calling attention to the resemblance between the modes of procedure in modern art and science except to point out an analogy. Such resemblance, however, does exist, and it lies in a detached view of form and space, and in the expression of a many-sided world of movement and energy. The result has been the creation of a style of art which coordinates with the objective world in terms of present-day knowledge and habits of thought, as well as serving the practical needs of man. Modern designing tends to point the spectator's attention outward to the objective world, rather than back to himself; and to the extent that it may point back toward man himself, it is more toward the better side of his nature than to his willful vagaries, his appetites, and his simple vanity.

In the modern age, man's vanities have been pushed into a subordinate position, and, as things go, they stand to be suppressed even further. The modern artist sees the world with a new set of dimensions which are as real to him, and as far-reaching, as Relativity is to the mathematician. The position occupied by the human being is much the same in both cases.

CRAWFORDSVILLE, U.S.A.

THE AMERICAN SMALL TOWN AS AN ARCHITECTURAL MICROCOSM

By John D. Forbes with photographs by Joel Barrett

THE architectural history of the western world during the past two centuries and more can be found recapitulated in the buildings of almost any fair-sized town in the United States. We have heard the admonition "Drop your buckets where you are" urged upon budding novelists to discourage their headlong flight toward Greenwich Village while the richer fields at home lay neglected. It is high time that the same counsel be applied to the local sky-line.

And why? Partly because some of the taken-for-granted buildings when really looked at will be found to have fine proportions and dignity, though obscured by accumulations of soot, and may be refurbished and redeemed for modern use. But our more immediate concern is the realization of our architectural heritage.

Here is Crawfordsville, Indiana—we shall call it Crawfordsville, U. S. A. because there are a thousand Crawfordsvilles equally valid for our purpose. Within the modest limits of this community are living examples, not modern copies, of virtually every occidental building style from the late Renaissance to the modernism of the Bauhaus school.

The earliest style represented is a provincial version of English post-Renaissance, the Georgian or "colonial" of New England and the South Atlantic States. (The Southwest shows a Spanish variant of similar origin.)

Undoubtedly the first architectural influence to reach out from Europe to the newly settled British North American colonies was the mediaeval cottage but the coming of commercial prosperity brought with it the contemporary British interpretation of the Italian Renaissance. Gradually, as the westward expansion of the nation progressed and settlements multiplied, this style spread farther and farther from its source. By the 1830's an attenuated

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Renaissance had reached the very heart of the continent and countless buildings were built reflecting, however remotely, the spirit of transformed classicism which Inigo Jones and Christopher Wren had inherited from Palladio and Bramante.

In Crawfordsville the Isaac C. Elston House (fig. 1) completed in 1836 reveals the severe symmetry and a number of the decorative details of the Renaissance. The dormer windows are crowned with pediments and the center one frames a round arch. A horizontal molding suggestive of entablature extends the full width of the house under the shallow eaves. An unassuming Baroque broken pediment decorates the window over the front door and gives accent to the central axis. Simply carved lintels ornament the first and second floor windows.

The handsome ironwork entrance porch postdates the original fabric but conforms to the general treatment with its modified acanthus leaves and graceful rinceau of conventionalized tendrils.

In over-all appearance the Elston place looks very much like the McPhedris (Warner) House (c. 1718-1723) in Portsmouth, New Hampshire.

The Romantic revolt against classical logic of thought and fancied rigidity of form began in the late eighteenth century and assumed a number of guises. Mediaevalism, nature-worship, love of the strange and the exotic, interest in the supernatural, all these were aspects of Romanticism with a nostalgic yearning permeating the whole. As the nineteenth century wore on the earlier protest was reinforced by opposition to industrialization made articulate by Ruskin and by the Pre-Raphaelites so the movement lived on for more than a hundred years.

It was the neo-Gothic of Horace Walpole's "Strawberry Hill" and James Wyatt's Fonthill Abbey rendered doubly respectable by Sir Charles Barry's Houses of Parliament buildings in London that spelled Romanticism to the United States.

The Gothic Revival reached our Mid-West town in the '50's with the Milligan (Boynton) House (fig. 2) and lasted well into the 1870's with a flurry of houses of the type shown in Grant Wood's painting *American Gothic*.

The Milligan House, known locally for years as "Abby's Folly," exhibits a wealth of mannerisms exhumed from the Middle Ages. Verticality was the new keynote in the attempt to be as unclassical as possible. Pointed lancet windows, steep gables and turned finials all contrive in this example to lead the eye upward. Jig-saw wooden tracery swirls about the structure

and is festooned under the eaves and over doorways in a travesty of the mediaeval stone-cutter's art.

Proceeding *pari passu* with the Gothic Revival throughout the latter half of the eighteenth century and much of the nineteenth came the archaeology-conscious Classical Revival. The Renaissance had been a classically inspired movement but its forms had been determined by Italian architects. The new classicists sought their forms at the fountainhead. Paradoxically, these men were moved in their earnest reconstruction of Doric temples and Roman porticoes largely by romantic motives.

The appeal of the ancient past was essentially emotional. To men educated in the Greek and Latin classics there was a feeling akin to that of the Old School Tie toward the trappings of antiquity. Jefferson, a disciple of Rousseau the arch-Romantic, introduced a Roman revival after the Revolution while post-Renaissance building was getting under way again. (Incidentally, it has been said that Jefferson sought to make the buildings of the new republic reflect the architecture of its Roman prototype. How ironic that two buildings which influenced him so greatly, the "Maison Carrée" at Nîmes and the Pantheon at Rome, should have both been monuments not of the Republic but of the Empire.)

The Roman Revival was succeeded by a Greek Revival and the latter is generally thought to have been subsequently stimulated by popular enthusiasm for the cause—so effectively publicized by Lord Byron—of the modern Greeks in their struggle for freedom from the Turk. Here is Romanticism indeed. If further evidence were needed of sentiment and nostalgia combined in neo-classic architecture one has only to turn to the artificial Corinthian ruins of the Parc Monceau in Paris (c. 1780).

Lane Place (fig. 3), the home of Henry S. Lane, one of the men who nominated Lincoln for the presidency in 1860, reflects the neo-Greek tendency in Crawfordsville in its chaste Doric portico. The Greek adornment appeared on the Lane house in 1845 when the place was remodeled and brought up to date for Lane's occupancy. The building had previously resembled its neighbor the English post-Renaissance Elston House already seen.

As the nineteenth century advanced another change came subtly over that still persistent post-Renaissance style. It gradually ceased to be a living continuation of the Georgian of the Atlantic seaboard and became strangely Italianized. Almost simultaneously its proportions shifted from the near-Vitruvian to show a marked elongation of window and door openings and new stress on the vertical.

The Italianization may be largely attributed to the influence of certain architectural manuals or copy-books for builders which enjoyed a great vogue in the mid-century. Two favorites, Andrew Jackson Downing's *Cottage Residences* (1842) and Minard Lafever's posthumous *The Architectural Instructor* (1856) contained a number of pseudo-Italian Renaissance designs.



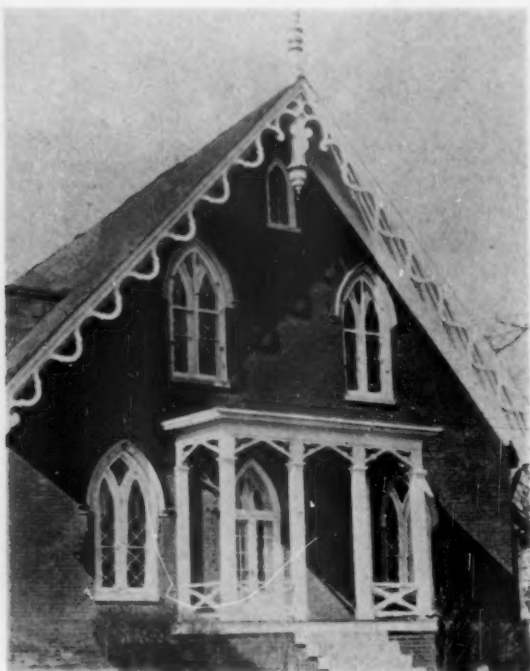
1. ISAAC C. ELSTON HOUSE, 1836.

The transition from Georgian to near-Italian can be shown step by step in Crawfordsville. Center Hall at Wabash College, for example, embodies three distinct phases of the change. The Centennial Furniture Hall (fig. 4) reveals the end-product of the shift. The Centennial with its convenient dating (1876) possesses the characteristics of the style which are recognizable all over the United States. A flat roof is edged with a beetling-browed cornice with heavy brackets, remote descendant of the decoration of the Medici-Riccardi Palace of fifteenth century Florence. Arched

windows slightly reminiscent of that same town house are reinforced with strong accents including exaggerated keystones.

Here also can be seen the elongation of openings already noted.

With this Italianate triumph the Georgian style died out although compromises between the two distantly related types continued to be built



2. MILLIGAN (BOYNTON) HOUSE, 1850's.

for some years. The capricious copying or attempting to copy the work of Michelozzo and Alberti marked the appearance of the Eclectic Era. From this time on builders chose at random from various past architectural periods.

The United States was not the only country afflicted with eclecticism; it seems to have been epidemic. In France Napoleon III, ever anxious to assume the mantle of some greater figure than himself, elected to rebuild Paris in the manner of Louis XIV. Louis Napoleon's Mansard revival crossed the Atlantic and by the '70's had swept across America.

The Montgomery County Courthouse (fig. 5) built in 1875-76—General

Lew Wallace spoke at the laying of the cornerstone—followed the Parisian mode. Mansard's truncated compromise between the steep roof of weather-soaked Gothic France and the flat roof of dry Renaissance Italy dominates the building. The standard items of the neo-classical vocabulary complete the picture. There are the portico, the heavy cornice, rusticated quoining to



3. LANE PLACE; REMODELLED 1845.

strengthen the corners, and wall-membering of vaguely Roman pilasters.

A third architectural style favored during the eclectic period was a resurrection of the "style François Ier" of the Loire River valley châteaux. Archaeologically exact replicas of this unjelled transitional type lined Fifth Avenue in New York until the construction boom of the late 1920's. The steeply pitched roof, the conical-roofed Valois tower, the struggle between mediaeval haphazard planning and Italian symmetry, the encrustation of the structure with ill-digested classical decorative motifs such as scallop shells, grotesque panels and bits of entablature, all these characteristics derived from

the French invasions of Italy came to roost in the American scene.

The William P. Herron House (fig. 6) completed in 1888 is in some measure a warmed over rehash of the style in question. The round tower with its sugar-loaf is there and so are the pilfered Renaissance forms, round



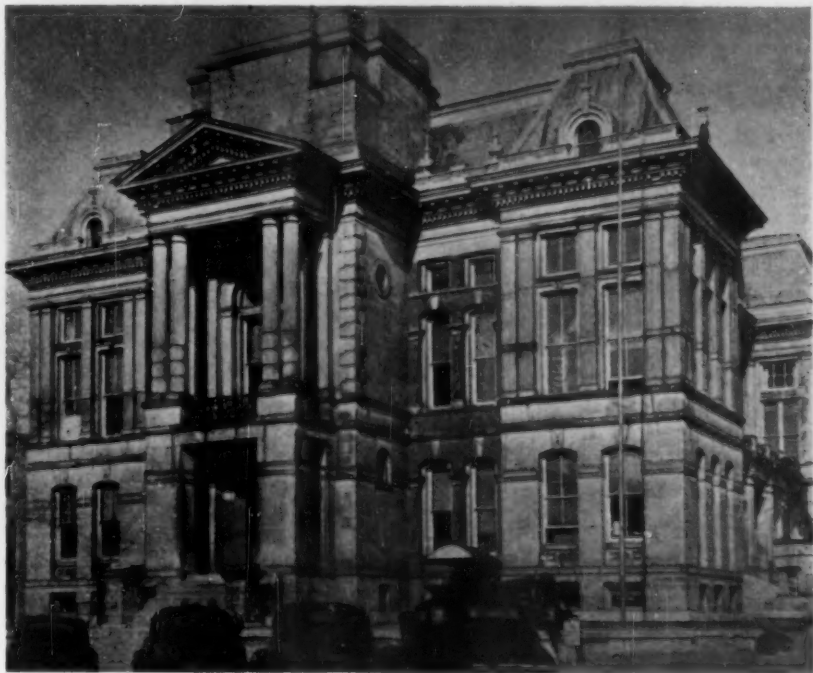
4. CENTENNIAL FURNITURE HALL, 1876.

arches and pilasters—so also are some jig-saw embellishments of uncertain antecedents.

Henry Hobson Richardson came back from France after the Civil War to blight the American urban picture with his heavy, gloomy and forbidding neo-Romanesque buildings. Everyone is familiar with Richardson Romanesque and its dark yawning, cavernous arched doorways, towers and turrets, and massive construction of rough-hewn stone blocks and brickwork.

The Wilson School (fig. 7) dated 1897 is our typical town's essay at this ponderous eclectic style. The grim fortress-like quality that quarry-faced stone and corner towers produce can be clearly seen and even felt.

Last of the old architectural styles to be dusted off and copied in whole or in part was the Italian Renaissance in its second revival. This was no gradual penetration of occasional forms, no false-front pattern book affair but a unified and sophisticated treatment of substantial buildings. Homes did not readily lend themselves to this handling save the most formal town houses. It became, however, virtually the sole respectable style for institutional building and its monopoly has only recently been broken.



5. MONTGOMERY COUNTY COURT HOUSE, 1875-76.

Hardly a bank, an office building, a railroad station, or public building put up in the United States between the mid-'90's and the late 1920's escaped the formula of revived Roman forms in a modified edition of the Florentine 15th or Roman 16th century.

The Carnegie Library (fig. 8) in Crawfordsville (1902) contains all the elements of this style which was perhaps most successfully practiced by the New York architectural firm of McKim, Mead and White. The ma-



6. WILLIAM P. HERRON HOUSE, 1888.



7. WILSON SCHOOL, 1897.

terial is ashlar—smooth-cut stone—and the fenestration follows along in that well-known chain of evolution from St. Francis, Rimini (1447) to the Bibliothèque Ste. Geneviève in Paris to McKim's Boston Public Library. The entrance composed of unfluted Ionic columns embracing an archway and supporting a block of entablature is imposing but dull. The whole represents a monumental conception very wasteful of space and expensive to heat.

Now that the Institute of Modern Art in Boston has officially changed its name to the Institute of Contemporary Art in a manifesto that suggests that the term "modern" is at the moment under a cloud we shall have to



8. CARNEGIE LIBRARY, 1902.

follow suit in our labelling of the final category of architecture to be found in Crawfordsville.

The sincere and forward-looking experiments of latter-day architects and engineers in the use of new industrial techniques and the earnest desire of members of this group to integrate the design of the building with its purpose has led to the development of a series of very interesting forms. Unfortunately, a number of these last have been seized upon and combined into a fairly standardized or readily recognizable "style" which might be called Contemporary. The fact is that the innovators were hardly seeking to create a style and they are probably profoundly exasperated to find the mannerisms of their early efforts thus crystalized.

Crawfordsville points to its new (and unnecessary; the old one was

quite adequate) Post Office and to the Lewis House (fig. 9) built in 1939 as conservative expressions of Contemporary architecture. The Lewis place reveals only a few of the clichés of modernism, offers little of the new functionalism. Windows that wrap around corners are the chief feature to stamp the house as Contemporary; no corner escapes this treatment. Beyond that there is the now traditional rectangularity complete with flat roof (snow fall: moderate) and the usual white color. The material is painted cinder-blocks.

There we have it, a small town in the heart of the agricultural midlands that reflects all of the major architectural currents of not only a con-



9. LEWIS HOUSE, 1939.

continent but of the whole of western Christendom. The significance of Crawfordsville is not that it is a unique and isolated phenomenon but that it represents the norm. This is your architectural "Middletown."

Generations of students have learned the history of architecture from plates and lantern slides and the subjects of these reproductions were usually in distant places. The result has been that architecture has long had a remoteness and an aura of unreality for all who have not had the good fortune to travel widely.

Generations of townspeople have gone about their business oblivious of their physical surroundings and have brought about or tacitly approved the destruction of much that was fine because they had neglected to look at it.

What a fillip and immediacy it gives to the whole of architectural history to approach the unknown by way of the familiar, to discover that expressions of the stronger architectural movements are a part of our common experience and can readily be seen in our own community, not only seen but walked around and their surface textures felt with the hand.

THE ART SCHOOL PROBLEM

By Douglas MacAgy

SHOULD art schools be abolished? Herbert Read recommends it. In an article which was re-printed from *Horizon by Magazine Digest*, March 1948, he points to the decline in private patronage of the artist, questions public patronage in the light of public apathy, and claims that easel paintings do not fit into rooms designed by modern architects. Although I believe that Mr. Read forces his argument unduly, it must be admitted that art schools do prepare students for rôles which at best hardly win the hospitality of our culture and economy. The considerable expenditure of energy, time and money in such preparation today reminds one of the similar costs about which Tolstoy complained in *What Is Art?* a half century ago. In reviewing this situation, I think we may find that much wastefulness might be eliminated, but that some sort of subsidy might be warranted. It may be found that immediate reward to a public majority is unlikely, so that the subsidy would have to be based on future returns.

Mr. Read refers to the training of painters and sculptors. Designers for commerce and industry are relatively welcome in our society. Many of them get along very well without having to rely on cultural support, whereas painters and sculptors must turn to cultural interests for subsistence. The economic predicament of the sculptor and painter is a remnant of the Renaissance tradition. Intelligent appreciation has long since passed from a well-to-do aristocracy to an intelligentsia that can ill afford to support the artist; and the motives of conspicuous leisure and consumption, defined by Veblen so appropriately at the end of the nineteenth century, now show signs of weakening as props of art patronage.

Mr. Read is not the only one to argue that the physical forms themselves—the picture and the statue—are obsolete. This notion has led other critics and educators to recommend that artists should divert their energies from the production of "cabinet pictures" to the design of lighting fixtures. Such a proposal would be plausible to one who is content with the aesthetic

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experience provided by a lighting fixture. But if the study of art is to be considered in relation to the full resources of personality, it will be admitted by many that the current forms of industrial product appeal only to some of these resources. Although industrial design may be appreciated by persons so minded, these people will still look to painting and sculpture for further experiences. Their inability to contribute independently on the old grand scale to the producers of these objects is the artist's bad luck at this time.

Those with a sanguine view may anticipate one of two possibilities: the economic conditions of the artist might improve, or industrial design might develop the expressive ramifications of painting and sculpture. At present, in spite of remarkable advances in the latter, the former seems more likely. Museums and other instruments of public education, along with some dealers, are slowly stirring the interest of potential consumers with moderate income. More important, perhaps, and contrary to Mr. Read's assertion, is the growing interest among young architects, noted recently by Lewis Mumford, to consider "color, texture, even painting and sculpture." As long as there is a demand for aesthetic experiences that is not met by other cultural forms, it seems reasonable to suppose that producers of painting and sculpture will be with us.

But if these subjects are to be kept in the art school curriculum, how are they to be presented with a minimum of waste? Erwin Panofsky once observed that, "while it is true that commercial art is always in danger of ending up as a prostitute, it is equally true that non-commercial art is always in danger of ending up as an old maid." Some art schools act as sanctuaries for the spinsterhood of aesthetic ideas. It is a fine piece of irony that these academies, which deal directly with young living artists, should perform the preservative functions of the museum and the reliquary. Artists emerge from them to find themselves living in one time after having been trained for another.

This is not to deny that knowledge of classicism, as a legitimate part of our cultural heritage, might profitably be communicated to art students. But the fact that some art schools confine their students' knowledge to effects of the narrow and sometimes quite exclusive promotion of seventeenth and eighteenth century precepts seems wasteful. Many schools, though less restricted by partisanship of these archaic ideals, confuse their programs by carrying over antique studio devices without questioning the assumptions of which the techniques were an expressive instrument. Indeed, if these institutions would only go further and include the discourses which distinguished

the early academies, students might become aware of the notions that underlie their copy-book exercises.

It might seem here that the classicist academy is set up as a straw-man, to permit a repetition of familiar attacks in an issue that has already been resolved. The academic type of art school is not that flimsy. In spite of striking advances in the efficiency of training programs in this country, enough schools of the obsolete type remain to substantiate the claim of a wasteful curriculum. In addition, the present "failure of nerve," which appears to be driving so many activities into the shelter of past accomplishment, might retard a salutary change in schools of the old order.

There is another timely reason for the renewal of this argument. Classicism developed a system of education that may enter our schools in modern disguise. In this system skills are introduced as a series of steps towards a predetermined form. The slightest departure from established procedure can be measured against an exactly foreseen conclusion. Originally addressed to the classicist conclusion, the system can be fitted to any stereotype. Apart from its obvious advantage to hurried teachers, it may accord with other influential patterns of society. The school which builds its curriculum around the interests of design for industry is especially vulnerable in this respect. Although some of these schools have successfully demonstrated their ability to extend the expressive limits of design for twentieth century industry, there are signs of standardization in forms produced by their exercises. This is perhaps inevitable and desirable in instances where mass-production and expensive machinery are to be involved in their social use. However, exclusive attention to such standards may invalidate the creative function of the school. Standards may be fixed at points that prove acceptable to industry, and change may be admitted only on grounds of economic improvements or the merchandising device of artificial obsolescence. If this tendency develops, it could affect students in much the same way as the classicist academy, by requiring them merely to live up to standard forms dictated by an abstract authority—in this case, industry.

Before leaving the point, it might be worth while to note the further vulnerability of this tendency, and the danger of prostitution about which Professor Panofsky has reminded us. In many cases, business and industry must account for a cultural lag in "taste" in order to maintain sales. Such standards, if imposed on students, therefore could reduce the designer to the level of the inexpert, non-creative majority. This would lead a school towards trade training in skills that necessarily leaves out the opportunities for creative change.

I am aware that Professor Panofsky's other warning about the risk of non-commercial art ending up as an old maid may be interpreted in a second way. His remark may be construed as a reference to the danger of cultural neglect, facing a product of ours not understood by the public that otherwise is in a position to support it. Here the question of waste crops up again. Odds are against public understanding of new art forms. If the responsibility of an art school rests solely on public understanding of all its activities, the degree in which it fosters a spirit of creative adventure represents a gamble on futurity. Its conquest of aesthetic frontiers may or may not contribute to general cultural experience. This is a condition similar to much scientific research in universities, where culs-de-sac in experimentation often constitute a major expense in undertakings which, in time, are of value to society. R. H. Wilenski has related the university to two aspects of society, "civilization" and "culture." Universities, he wrote in *The Study of Art*, exist "by the grace of civilization; they remain alive because culture continually feeds them; they take from both sides with equally polite expressions of thanks; and in return they give the results of their studies to the world. Or in other words they pay each of their benefactors by refusing to become the agent or employee of the other." If the art school is to include contemporary concerns in its curriculum, it seems to me that it must invoke the privileges and assume some of the functions of the university.

Some statement regarding the relation of the art schools to society would therefore be in order. In this connection, Lewis Mumford's analysis of a given period into four component phases—mutation, dominant, recessive and survival—will be helpful. Mr. Mumford states, in *The Culture of Cities*, that dominants and recessives characterize an age. He cites the Christian Church as an example in city culture, calling it a mutation in Rome before Constantine, a dominant in the Middle Ages, a recessive in the Baroque city, and a survival today. According to Mr. Mumford, a mere handful of people in any period are its "true contemporaries." It seems clear that he would find a cultural mutation in the activities of some members of this group.

Now if the art school is to offer its students a balanced picture of the cultural growth in which they participate, it cannot afford to neglect the truly contemporary aspect of its time. This aspect is hard to determine, especially within the confines of a frugal budget of time and money. A mutation is easy to find after its effects have worked themselves into the fabric of culture, but the man who bets on one aspect of his time as a mutation may be found later to have backed the wrong one. Dominant and recessive activities are safer bets. The school which is not misled into over-

emphasizing these cultural phases at the expense of mutations may interpret them without much risk of wastefulness. On the other hand, the careful appraisal of contemporary activities which may be mutations requires a margin for error that might need a special subsidy along the lines of those set up for scientific research.

It is unfortunate for the field of art that its effects are not currently acknowledged to be so persuasive in the solicitation of support as the effects of science. Nevertheless, the social function of art as an instrument of orientation may be a vital factor in adjusting public attitudes to current affairs, including those of science. Although advanced scientific research enjoys public support because our society has undergone a long preparation for the appreciation of technological performance, it is safe to say that the supporting public at large does not understand the profound philosophical implications of the physical laws which underlie the practical accomplishments. On the whole, the public mind is still set for experiences that belong to a previous period which subscribed to principles of three-dimensional existence. It responds to a perceptual idiom that is based on these earlier assumptions. The new dimensional concepts of mathematics and physics have occurred on an intellectual level that so far may appear to be inaccessible to perceptual experience. But there is reason to believe that an analogous development is happening at the perceptual level in art. The formulation of a new dimensional idiom by a handful of contemporary artists may well turn out to be a mutation which in time would function as an instrument of public orientation to ideas that already are affecting public life in a practical sense. A development of this sort might begin to heal the breach between our material and mental culture which many modern historians deplore. An adequate discussion of this hypothesis would be disproportionate in this context. It is suggested here simply as an illustration of a possible ultimate return for current public support of the school which is alert to potentialities at the frontier of its field.

Returning briefly to Mr. Read's opinions, we may qualify them by saying that art schools might just as well be abolished if they choose to ignore the present and future. However, if a consideration of contemporary needs is to be included in the curriculum, evidence does not as yet justify the elimination of painting and sculpture from the program. These activities have unique expressive powers now, and there are indications that their social function may increase.

REPORT ON ART AT BARD COLLEGE

By *Stefan Hirsch*

ART education—and great art production—depend on an organized flow of tradition from master to student, on the liberation of artistic inventiveness beyond the mere imparting of skills and techniques. Art education must stimulate that great and sometimes dangerous human ability to sense new meanings in the relationships between man and man, man and nature, man and his ideas, man and art. What matters is not newness itself, nor oldness, but the alert response to inevitable mutations in all these relationships. Again and again study of the history of art is made dramatic and exciting by scintillating displays of those abilities and that alertness.

The startling phenomenon in the art of earlier periods is that the student evidently emancipated himself without major and conscious rebellion from his master. The master must have underlined his teaching of the physical skills with certain psychological disciplines, a union so subtle that one became implicit in the other. Unlike many a modern art student, his fore-runner did not temporarily collapse upon "graduating." On the contrary he set forth on his career maturely and without interruption. He spent no bitter years of doubt unlearning the rules, analyzing his master or himself, but was superbly able to synthesize the master's achievements with his own most secret and cherished visions. And so the astonishing feature, even of the work of lesser masters, is its decisiveness, its utter lack of fumbling.

I submit that the substance of art teaching has always involved imparting the ability to make effective decisions of a formal nature within a system of thought, aesthetic, religious, ethical, social, and to make these decisions explicit through a skill and a technique.

It is futile to gather data on the teaching methods of the masters. At best the information would be scanty, and even had we more it would not aid too much. We could not think of imitating them, considering our altered institutions, personalities, beliefs. Rather the issue is clearly to state the problem of such instruction to enable contemporary students to make artistic decisions accurately, courageously, and with that balance of consciousness and spontaneity which is the earmark of the great.

Stefan Hirsch has had a national reputation as a painter for many years. He was chairman of the art faculty at Bennington College from 1936 to 1939, was then at the Art Students League and has been at Bard College since 1942, where he is now the chairman of the Division of Art, Music, Drama and Dance.

Our current dilemma is almost tragic if not absurd. In the early twenties the progressive education movement introduced, together with extremely fertile ideas, particularly in the lower schools, what one might call the "self-expression" theory of art education. Actually it has little to do with art. It belongs properly in the fields of psycho- and occupational therapy and as such may be quite valid and respectable. It gives the child the paraphernalia of art production, then leaves him severely alone, not granting him much guidance even when he seriously asks for it. Apart from furnishing the psychologist with interesting data on child development the youngster is alleged to discover in this process his individuality, his self, and to get rid of whatever ails him, aggressiveness, timidity, as he does in playing other charming (and not so charming) games. What art is produced is accidental or incidental by grace of the ever-present human genius capable of creating art even under adverse circumstances! As a theory of art education, in its refusal to impart skills, it is anti-social and fails to recognize the lesson of history.

This bizarre notion of the sanctity of self-expression, of the expression and communication not of copious ideas and passions but of a more or less puny self, is so deeply ingrained in the young American, ruggedly-individualist, that it has to be accepted as a starting point, antithetical though it be to the real aims of art education. It has some historical foundation in the primitivism of the past ten decades, in the *search for origins* in the physical sciences, in biology, psychology, anthropology, and in the arts themselves. But when a society accepts the idea that art is synonymous with self-expression, the suspicion presents itself that such a society lacks ideals and convictions or the stamina to stand up for them, at least in the artistic and philosophic spheres.

Significantly enough this same "primitivism," through the emphasis given to children's paintings, began to show the way out of this chaotic conception of art. In the early thirties some followers of John Dewey in Mexico, both Mexicans and Americans, instituted painting schools for children within the public education system. An important feature of this movement was that prominent artists, not schoolteachers, taught these classes, and while they gave the children their heads as to choice of subject matter, they did give them skills and technical instruction when they deemed it advisable which was usually just before the little student asked for it. In the U.S. this movement was introduced in the W.P.A. Art Teaching Project by one of the artists who had been instrumental in bringing it about in Mexico. Unfortunately, however, it was not connected with the public school system

in this country, so that with the disappearance of the depression emergency it collapsed more or less and art teaching went back, with a few notable exceptions, into the hands of schoolteachers untalented in art. They naturally prefer "self expression," hallowed by educational psychologists, or a tight unimaginative syllabus, either of which relieves them of the responsibility for artistic understanding.

In this undisciplined atmosphere modern abstract art is mistaken for anarchic individualism, the precise contrary of what it really is, and modern literal art is taken for true Americanism—whatever that may be. Thus two kinds of art are apt to mushroom: completely unskilled amorphous effusions of feelings and moods of a highly personal sort, and as a reaction to this, the trite, literal, unpoetic popular kind of thing; pseudo-abstract color orgies at kindergarten level on the one hand, and airplanes in flight with every bolt and rivet showing, on the other. That is more or less what most students perpetrate when they first get into our hands. Even though American youngsters are otherwise very much alive, what they conjure up in this stage of art is almost the only dead part of them, something in a separate compartment from the real and vivid existence.

I am of course the last to deny the importance of personal emotional elements in the creation of art. Psychology has shown us how the personality of the individual is shaped by early experiences of the infant and the child and we know that they inform through subconscious drives all later rational and social behavior. One might even say that these drives, conditioned by universal fulfillments and traumas, are motivating powers in the creation of great art, that they determine the symbolism of shapes and colors in the resulting work and that they are subconsciously understood by most of us. The other strong motivating power is the desire to create order on a conscious and social level among those chaotic and subconscious elements of art making. It is only when both forces become thoroughly integrated and joined into one formative energy that the result can be called art as we have known it from the caves of Spain to the studios of Paris.

It becomes then the educator's mandate to bring about a reunion between the student's art-self and his other self. Two lines of approach to this are possible. The obvious one is that of teaching craftsmanship, skills, techniques, in the belief that art is a purely formal enterprise, that the form is dictated by the materials used, that content and imagery are personal (sic!) and incidental but that such training produces at least disciplined artists. The teacher might say: "You want to express something. Mind you, unless you do it purely for yourself, for not a single other human eye, you must attempt

to communicate yourself in a way which projects outward, from the self to the other. Your lines must be telling, your colors must vibrate, your tender shapes must be tender in the extreme, your brutal shapes brutal to excess. The tentative statement is no statement at all. Learn your craft, learn to communicate! The learning of a craft opens up unsuspected possibilities and powers of expression and in learning to communicate you begin to subordinate the self." Many art teachers have chosen this line, especially in art schools. It is a line which leads from the inside out, from the self to the community. But there is *not* implicit in this operation a positive recognition of the nature of that outside, nor even of the self which after all lives in this great outside and is formed by it. Teaching along this line may be a job well done, but its fault lies in being a job only half done.

The second line of approach transcends the teaching of skills and techniques for the sake of mere expression and communication although it must of necessity include it. It requires the building up of the student's entire intellectual and spiritual personality, his understanding of his present physical and social environment and of a large part of its historical and philosophic background. In our shrunken world no peripheral events and phenomena remain as negligible as they were in the ancient city-states or even in the more recent national communities, where the individual of talent could still encompass through his own efforts the major elements of his native culture. The understanding of the enormous complexities of the culture of this one world necessitates more than just living in it. It requires a place of instruction more inclusive and variegated than the old master's workshop. The liberal arts college should be such a place.

What students bring along to college are ideas on art stemming partly from the overwhelming ballyhoo of commercial art blasted at them from every magazine, newspaper, street corner and highway. In their schools they have to reconcile this with tenets of self-expression or literalness and even more with what they get in "art appreciation" and survey history of art courses. As often as not they provide students with sentimental or pat historical clichés about the various schools, isms, personalities of art, and stereotypes about color harmony and space organization instead of developing detached critical and scholarly attitudes. Students are usually completely helpless when asked about the specific significance or the unique qualities of a hitherto unfamiliar work of art, and blocked in their responses to such significance or qualities when led through an impersonal scrutiny of the work. They are more apt to say that they don't like yellow, or that only pictures with movement give them a kick, or that the painter of the picture

was very emotional and cut off his ear. Such students have to learn to start with the objective facts visible in the work of art itself instead of with the crutch of the text-book; they must establish values gathered from direct visual experience instead of from ex-cathedra opinions.

In the modern college as we envisage it, art education is general education both broad and deep. General education in such a college includes art education for the obvious reason that art as much as literature is a part of our general culture, but mainly because the execution of a work of art—more than the so-called scholastic disciplines—forces the student *continually* to make decisions for *continuous* action, based on thought, feeling, knowledge and convictions. Doesn't this more or less describe the good citizen?

Appreciation of art cannot be fully achieved without an understanding of the technical problems which arise in its production, nor without some first-hand knowledge of the psychological phenomena which operate when dreams or ideas are made visible through art. In such a college, the creative as well as the elements of critical and historical aspects of art are taught by the creative artist who can make the most concentrated impact on the student's artistic attitudes in both spheres simultaneously. Nor can the making of art be invented all over again by the student without his knowledge of at least a part of the traditional material, and particularly not without a development of the self-critical sense. Self-criticism is best sharpened by bringing critical attitudes to bear upon work by other artists, just as good table manners are acquired by eating with other people. Again the artist is needed at least for an introduction to critical and historical studies because he must observe and guide the student's critical manners vis-a-vis the work of the masters to induce him to adopt an adequate critical behavior towards his own work.

To bring about deep and thorough understanding of works of art the artist-teacher must of course be equipped to enlighten the student concerning the intricate problems which enter into the making of art. He must, moreover, have broad historical acquaintance, a catholic taste and capacity for a detached critical attitude. This does not postulate an artist without principles and preferences; even the most scholarly art historian is not without them. Contrary to popular superstition there are many such artists, even among the great, and a cursory perusal of the journals of Delacroix, Van Gogh, Pissarro, Gill will nicely illustrate this. History of art enters later in this education to give more specialized knowledge to students already capable of "reading" works of art.

It is not within the scope of this article to compete with college catalogues by describing methods and devices used in such art education. They

must be based on the more or less intimate proximity of teacher and student in workshop and seminar and vary from person to person, from day to day. A moderately Socratic way produces a set of questions and answers which illuminate the highways and the dead alleys of artistic thinking and gradually induces students to ask all the questions and formulate all the answers themselves. In other words they are taught to teach themselves and to use all the paraphernalia of learning: speculation, experimentation, research, introspection, observation, etc., etc. This means of course that the artist-teacher must not only hold the student to the grindstone in his own workshop, but also vigorously push him out into the other shops of learning, class rooms, laboratories and libraries of the social and physical sciences, the humanities, languages, the other arts. The attack on the student's ignorance and ineptitude must be a concerted one. Success is at hand when the talented student wants—and needs—less art education, when he shows more passionate curiosity in other fields; or when the untalented realize their limitations and find in those other fields better pastures for their future and their self respect.

WHERE DOES DESIGN EDUCATION BEGIN?

By Robert Jay Wolff

THE transformation that is taking place within design education, while giving evidence of hopeful progress, is at the same time getting tangled up in the loose ends of its own progressiveness. For one thing we are continually asking ourselves where we are going before we have determined where our beginnings lie, and before this, the reason for beginning at all. It is possible, unfortunately, with the help of the well planned programs to produce passable designs without ever bothering to determine whether or not the effort has any roots.

A new beginning is always difficult. It is hard to leave behind the comfort of things known, or to discard the familiar finalities within which we shelter our precarious inner security. Again and again we are disillusioned in the persisting hope that our growing collection of endings will make each new beginning less painful. In our eagerness for the peace that comes with certitude we are apt to accept something quite different, a kind of uncreative complacency which thrives only in the presence of the known and which collapses as soon as the lights go out. This is a common failing. The problem it poses is nothing new. The development of mankind and the course of human history has hinged on the outcome of the struggle to conquer or succumb to it. The mark of this struggle touches everything that we touch and the quality of the life around us rises and falls with it. It is the difference between a healthy society and a disintegrating society, between a well planned community and a slum, between courage and cowardice, between action and reaction, between new, unsolved needs and the deceptive safety of outworn acceptances, between seeing things as they are and must be and as they once were and cannot be again. It is the difference between an art that faces the needs and patterns of its own times and an art that provides an escape from them. It is the difference between good and bad design.

Teaching, and especially the teaching of design, is a creative task. Like all creative tasks its beginnings are difficult. There is on the one hand that area of unpredictable, unresolved and constantly changing factors involving

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the human being, his origins and environment, his needs, his hopes, his delusions and above all his creative power. On the other hand is the sum total of formulated knowledge, involving procedures and methods and ways and means, acceptable and established, ready for delivery, easy to administer and guaranteed to give, if not the essence, at least a fair facsimile of solid certitude. One has to make a choice here, and if it is on the creative side one has to begin to do some realistic and independent thinking. This is not to say that we would be well advised to throw overboard the great body of knowledge and experience which the resources of this fantastic age offer us; nor does it mean that sound and workable procedures which pioneering and imaginative educators have left us cannot serve us. Nor does it mean that we need resort to the extreme of making a fetish of unimpeded originality which makes reference to nothing but itself. It only means that this inheritance, these instruments must be constantly reevaluated in terms of the changing reality which they were meant to serve. Patrick Geddes, one of the pioneers of what we know today as modern city planning said as far back as 1884: "When any given environment or function, however apparently productive, is really fraught with disastrous influence to the organism, its modification must be attempted—or, failing that, its abandonment faced." In principle this pronouncement today appears almost a truism, yet in actual practice it is as unheeded as it was the day it was uttered. We are not much nearer to evaluating man's work in terms of man's biological needs than we were in Geddes' day. To date we have managed to survive this indifference to basic needs under the artificial stimulus of a self-inflating delight with high and low cost conceits in every field of design and with the help of some hygienic improvements in the bathroom and labor saving devices in the kitchen. We have survived till now and would continue to exist with occasional long-faced references to the warnings of Patrick Geddes and men like him if we were not suddenly faced with a new instrument that we cannot play with like motor cars. Atomic energy either serves mankind or it destroys him. In other words, we have finally a product of man's making that cannot be corrupted. The importance of this simple fact to us as teachers of design is its insistent and inescapable reference to the ominous thought that people steeped in one kind of thinking and living cannot be expected suddenly to bring a different and nobler set of values to bear upon the one incorruptible issue of atomic energy. We are, as the saying goes, creatures of habit. And it is time we re-examined the habits that make up our way of living. There is no better vehicle for this purpose than the visual yardstick of design.

The most urgent task confronting the teacher of design today is that of creating visual habits organic to and consistent with those life patterns, biological, ethical and social, upon which modern man's well being will so heavily depend.

We can first ask ourselves what meaning does design have for most of us? What are our visual requirements with regard to the shape of the things with which we surround ourselves? And once we have identified the nature of our visual attitude we can ask ourselves what relevance it has to those more conscious and thus more easily identifiable social and individual values which are the motivating forces of our mode of life.

It has been said that the art of any given period reflects the prevailing human attitudes of the time. If we find it easy to tolerate deception and deceit, pretentiousness and greed within the accepted pattern of daily living, then there is no reason not to expect this tolerance to include the kind of design that bears the mark of similar motives. The question is seldom raised as to whether contemporary taste in design has anything to do with those criteria which make for decency and integrity in human relationships. It is possible to evade the search for these values by assuming that the ethical factor is sublimated within the general character of the created form, and that adherence to progressive modes in art and design relieves us of any specific moral responsibility. This attitude ignores the fact that all forms of art are corruptible, even the purest: witness the banalization of the Mondrian discipline into a weak visual device for advertising radios.

Without the constant challenge of these basic criteria, the new and fresh developments in the art of our times will be converted into a mere reflection of the weaknesses of our society before they can grow to serve our deeper needs.

At a recent conference of art educators a well known teacher of industrial design gave a significant lecture in which he brilliantly identified himself with all the technical and aesthetic concepts that are associated today with what is vaguely understood to be modern. All the appropriate origins were acknowledged, including the Bauhaus. However, during the question period, when he was asked what attitudes he takes when integrity of design collides with salesmanship he could only answer that we must be practical and, without question, assist big industries to make a profit on their huge investments.

Here, it seems, we have found in some strange way the ability to comfortably split ourselves and yet survive with honor. As a well-known architect and educator pointed out at this very conference in the speaker's presence,

this is a form of schizophrenia that often can be found hiding behind a façade of incorruptible ideals. It is a good guess that the source of the disease, at least in the field of design, lies in moral cowardice.

Here is the crux of the teacher's problem. Can we say that the plastic or aesthetic discipline is sturdy enough in itself and that we are not charging windmills when we try to determine degrees of human significance on the basis of formal aspects and modes of expression alone. Before we can settle back into the doubtful security of aesthetic choices there is the more difficult job of establishing fundamental principles that will serve the integrity of any style in any age. The teacher is mistaken who believes that this integrity can be woven into a workshop program merely by means of exercises wisely concocted to bring out certain desirable plastic forms.

Recently in a basic design workshop at Brooklyn College a problem was given to introduce beginning students to the envelopment and organization of space by linear means, both two and three dimensional. There was no way that the student could circumvent the objective since the discipline controlling vulgarization of the line was implicit in the limitations of the problem. One student who had shown considerable ability produced a particularly good result. The lines were clean and well constructed, the spaces planned with imagination and a feeling for architectonic relationships. However, at the edge of the board he had signed his name. His signature was a studied imitation of the flashy prototypes found on comic strips. The line swirled and curled and ended with a long and strident flourish. I asked the young man why he chose this signature. He said that he thought it was effective and professional looking. I asked him to write his name as he ordinarily does. Then I asked him to compare the two. I asked him whether he intended to use one set of values for his professional life and another set for his personal life, and whether he, as a human being, would want to be like his professional signature. He answered that it had never occurred to him that there was any connection between these matters. As the term progressed he discarded his pretentious signature and his work gained in intensity and sincerity.

We are all faced with the fact that the visual world which man has fashioned has lost much of its old power to deceive and divert us into forgetfulness. We cannot continue to separate actualities from "visualities." We are, or soon will be people in the process of self modification for the purpose of continued existence and we will not be easily distracted or even amused by visual fiddling born of the very ethical vacuum from which we are trying to extricate ourselves. For we must believe that we human beings

in this age of crisis will strive to renovate the values by which we live. We can believe this because the need for these values is no longer an arbitrary matter based on a free choice between good and evil. It has become finally a biological necessity.

This is a hopeful and exciting premise and a challenge to educators in every field. For if we make this the basis of our departure, our work in design will be within the stream of all that is most vital in the contemporary human effort. We can stop drifting in that endless sea of indifferent acceptances which encompasses everything that flatters and tickles us, unconcerned with how it serves us and unworried by its total meaninglessness. We can be done with this because we will have the key to what is basic to our need.

What is this need in which ethical and biological compulsions are so intimately intermixed? Has it anything to do with the new and irresistible curve that will bring next year's streamlined model to the peak of self-intoxicated design? Has it anything to do with the visual garbage that overwhelms us from the billboards and magazines and newspapers inviting us to satisfy the greedy side of our worldly ambitions by partaking of wares appropriately designed for this purpose? Is this need found in the considerations which motivate the design of our household objects, our interior spaces, our towns and cities? Is there even an echo of it in the lush panorama of motion picture footage which unravels endlessly before our eyes?

What is this need that we feel so deeply and which we have so carelessly ignored? Actually it is easily defined. It is the need of a complex organism, the human organism, to maintain itself in health and vitality; to avoid self-destruction and to seek, therefore, conditions of peace; to strive for certain standards in the conduct of life so that it may reproduce its own kind without fear. It is finally the need for happiness and the creative power that human happiness generates.

Against these simple and basic demands stands an environment largely antithetical to them, an environment composed of social, psychological and physical elements which exist for every reason but the one of satisfying these demands. The gap between what we have and what we need is great. But if we do not lose sight of either, knowing and never forgetting the full meaning of what we have and striving within the limits of our field of design for the furtherance of what we need, then we can be sure that we will not be immobilized by the inertia of perpetual negative acceptances. Without this understanding the teacher's profession places itself in the cynical safety of office holding.

No one of us is going to solve and correct this dilemma singlehanded. But design is making and will continue to make its contribution to the fundamental well-being of the human organism. If we teachers of design make this the guiding principle of our approach to our subject, our students and ourselves, we will be doing our full share.

What does this approach demand of us? First it demands an understanding of the human beings we are attempting to guide. It demands a realistic grasp of the values and standards which they bring to us and a critical and selective examination of the environment and society out of which these values and standards have grown. It demands that we find and extend those directions in art and design which strive to bring order and meaning into our lives and which provide us with visible and tangible evidence that the substance of our highest aspirations need not remain forever merely a matter of recorded opinion. It demands of the teacher that he face the fact that the progressive educator cannot pretend that the healthy innocence of the primary school child persists beyond adolescence and that the *laissez faire* of the kindergarten will have the same wholesome results in the high school and college. In other words, there comes a point in the education of young people when one has to count with the impact on them of the outside world and to devise ways and means to counteract its worst influences and make full use of its best. Teachers of art and design who allow their own indecision to hide within the free-for-all of undirected self-expression or within the tyranny of marketability, rationalize their evasion of their heaviest responsibility, which lies not alone in purely technical and aesthetic matters but before these in the human attitudes which are crystallized through technical means and aesthetic expression. Before technics, and before aesthetic preferences are brought to bear fundamental decisions are made which are determined by our way of life. These decisions affect the designs of everything we touch. We cannot, therefore, evade this basic evaluation without becoming professional dabblers in art, whose products no matter how technically expert nor how aesthetically compelling have little meaning in our lives.

MUSEUM EDUCATION: SOME PRACTICAL CONSIDERATIONS

By Muriel B. Christison

IN RECENT years a number of articles have been published dealing with museum education.¹ Several have set forth theories governing museum education; others have stressed the need for a formulation of theories relative to museum education. Meanwhile professional workers in museums have been dealing with the practical problems of education, gradually developing new programs and with them new techniques. They realize that the greatest present need is not theorizing, but rather budgetary and mechanical facilities within the museum for the support of educational programs.

Museum educational programs today are the result of a mushroom growth. From the traditional docent service and members' lantern slide lectures, services of an educational nature have increased in type and number until this activity parallels curatorial work as one of the two major functions of the American museum. It is apparent that such a development as this has not been dominated by confusion, lack of purpose or poor technique, but by sound planning and execution. However, due to the fact that museum education is a relatively new development, there are many people in related fields and within the museum profession who feel the need for a clarification of the objective of museum education and a definition of its responsibilities. The objective of museum education is, in simple terms, to aid people in understanding and enjoying collections in the museum. The specific responsibility of each educational department is to increase the usefulness of the museum collections to individuals and groups within the community. In a broader sense, the responsibility of museum education is that common to all types of education: museum educators share with educators everywhere the responsibility of widening human knowledge and comprehension. The effective-

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¹ T. R. Adam, "The Museum and Popular Culture," New York, 1939. Theodore Low, "The Museum as a Social Instrument," New York, 1942, see bibliography, pp. 67-70. Charles E. Slatkin, "Aims and Methods in Museum Education," C.A.J., VI, I.

tiveness with which these responsibilities are carried out will always vary somewhat according to the administration and personnel of any organization be it a school or a museum. The vitality of American education is based, in part, upon the variety of interpretation presented by individuals within the teaching systems of our educational institutions. Such variety plays as valuable a role in museum instruction as it does in school and college instruction. The "ethical fallacies" which were a prominent feature of nineteenth century art criticism may be upheld in the viewpoints of one lecturer; but no one approach should be adopted as the standard or formula for the general interpretation of museum collections.

With the scope of these objectives and responsibilities, it may be well to enumerate some of the specific services, the personnel requirements and, finally, the practical problems pertaining to museum education today.

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Several kinds of educational services have become well established and are now generally accepted as a responsibility of museum educational departments. Among the programs first developed were those for the public grade schools.² The present emphasis in many public school systems is upon a "common learnings" program. Educational departments have had particular success in presenting museum material to grade school groups. The present programs are, to be sure, the result of experimentation and revision but today they represent an extremely valuable corollary to public school education. A workable procedure in some museums has been to divide the material in the collections into individual study units. These units are then correlated with the social studies, music, literature and art curricula in the local school system. The type of information presented in the museum can be standardized sufficiently to maintain a fairly uniform level of quality by the use of question sheets or gallery guides. Facilities in some museums allow for special children's exhibitions composed of supplementary illustrative material and museum objects. This is a valuable kind of exhibition but it is limited at any one time in subject matter and, so, does not replace the broader usefulness of the regular collections. Circulating exhibitions are another grade school service which can be maintained with relatively little expense. If it is not possible to provide frames and exhibition cases for paintings

* Anyone wishing more detailed information regarding the planning and conduct of these programs may address their inquiries to Mrs. Christison in care of this JOURNAL.

² William M. Milliken, "Museum Trends: The Museum as a Community Center," *Art in America*, vol. 34, No. 4 (October, 1946) p. 223.

and art objects, portfolios containing panels which can be easily displayed in the class room or corridor offer a practical substitute. Museums have also made definite contributions to the public school curriculum through radio broadcasts planned for in-school listening. The success of these programs is increased by the use of individual listening-aids. As the distribution of listening-aids involves considerable expense a stereopticon may be used instead to project an enlarged image upon the screen for the children to see as they listen to the radio program.³ Both are expedients until the time when television broadcasts can be brought into the classroom.

The educational services to the high school differ because of the relatively inflexible nature of the high school program.⁴ While talks for special student groups are possible after school hours, the museum must often be content with taking its services into the high school through exhibition, extension lecture or radio program. Extension lectures related to the subjects studied in school have proved both practical and popular. The student of Latin can gain much from an illustrated lecture on classic art or the influence of Roman civilization. A slide talk on 16th century England will do much to give the student of Shakespeare an understanding of such terms as "native tradition" and "renaissance." The exhibition is also a satisfactory technique for bringing museum material into the high school. A simple display can illustrate the importance of the work of art as an aesthetic object, as a technical achievement, and as a social or historical document. Opportunities to cooperate with high school radio workshops also offer challenging opportunities to museum educational departments.

Advanced school groups and study groups of many kinds make wide use of special gallery talks given on units of the collection related to their interests. The validity of the gallery talk as an educational technique has been the subject of some controversy.⁵ Since the gallery talk has the advantage of bringing the listener into direct contact with the art object, permitting him to see and hear at the same time, it shall probably remain a standard museum technique. Certainly the quality of gallery talks varies greatly and attention should be concentrated upon their general improvement. Some standardization can be achieved by the use of recordings, however this requires expensive

³ Supplement: *Bulletin of the Minneapolis Institute of Arts*, vol. XXXVI, No. 24, (October 4, 1947) back cover.

⁴ Lydia (Bond) Powel, "The Art Museum Comes to the School" (New York, 1944).

⁵ Low, *ibid.*, pp. 51-52. Transcriptions accompanied by colored slides or reproductions provide more flexibility in the use of radio programs.

quipment and eliminates the possibility of the question-answer technique and other forms of audience participation. The crowding of people in front of small objects, straining to see and hear, is most unsatisfactory and has been solved by the use of light easily moved stools.

Educational exhibitions in the museum and publications are services which many departments have been slow in developing.⁶ These fall within the duties of the education departments since they are concerned with the interpretation of the collections and are thus a corollary to the gallery talk and lecture. The preparation of exhibitions and publications also provides members of the educational staff with opportunities for special study and research. This is important and should not be considered the exclusive duty of the curatorial or editorial departments. The value of the museum's program in its broadest aspects is partially determined by the scholarship of its educational staff and the awareness of educational needs on the part of the curatorial staff. Specialization is necessary within the museum but if there is over-specialization the program may become inflexible and sterile.

There have been some reasonable doubts about the justification of offering programs in museums which duplicate those of other organizations. Oftentimes matters of economy or the advisability of using specially trained staff make it practical for universities and museums to share instructors and teaching materials.⁷ When the course is given for university credit, even if it is given in the museum, it should remain essentially a part of the university program. Sometimes by mutual agreement, arrangements are made whereby advanced university students receive academic credits for assisting with museum programs. This offers a means of providing professional training and experience for the student, and supplies the museum with supplementary personnel. University classes also make extensive use of corollary lectures within the museum which are presented by a member of the museum staff and included in the regular university course of study.

Another type of over-lapping program is the creative art course given within the museum. The need for this kind of activity depends in part upon the relationship between the art school and the museum. In cases where they are operated under the same auspices, combined programs often prove necessary and valuable. It seems clear, however, that in all instances studio courses presented by the museum educational department should be based

⁶ Grace L. McCann Morley, "Museum Trends: Exhibitions," *Art in America*, vol. 34, No. 4 (October, 1946) pp. 203-204.

⁷ Perry B. Cott, "Museum Trends: Facilities for Study and Research," *Art in America*, vol. 34, No. 4 (October, 1946) p. 208.

upon the use of museum material (art objects). This does not imply the use of objects as models, but as a point of departure for creative work. Illustrated lectures or motion pictures are also among the most popular and regularly attended museum programs. If the motion pictures and lectures are related to the museum collections or to the arts in general the museum, in presenting them, is operating within its province as an art institute and is not infringing upon the entertainment rights of the motion picture theater.

II

It is apparent that such a variety of activities planned for individuals or groups differing widely in age, background and interests requires direction by a specially trained staff. In the past, university fine arts departments have been concerned with the training of students for museum curatorial duties or for academic teaching and research. Art education training has prepared the student to teach creative art in the American high schools and colleges. The new and varied requirements of the museum education field are making it necessary to augment these traditional kinds of instruction.⁸ A six years' course leading to a master's degree in museum educational practice might well be introduced into American universities. Such a course might include most of the following studies as preparation for effective work in museum education: a thorough study of art history remains the first essential qualification; in addition, actual studio experience in the use of art materials and techniques is also necessary; a course in design, psychology, and a general course in educational theory and methods are important; European literature, English literature, music appreciation, history and a reading knowledge of French and German should be included; philosophy courses covering the history of art criticism and the history of religion are valuable. Since art of the western world forms the large share of the collections in most American museums, special courses in classic mythology and the lives of the saints might also be considered. It is apparent that there are additional needs for those specializing in particular kinds of museum educational work; public speaking courses for museum workers, a course in layout, with special attention to the preparation of exhibitions, and a study of radio techniques, may be required for some. Any practical experience such as may be arranged through museum apprenticeships and, of course, European travel would be an advantage to the student. While this may sound like an ambitious program it should be remembered that some universities have required two years of art

⁸ Slatkin, *op. cit.*, p. 29.

history, two years of studio work, courses in philosophy, history, and tutorial studies in mythology and iconography, in addition to the regular university pre-requisites of English literature, foreign languages, social studies and science—all within the four years' course for a bachelor's degree in fine arts.

III

The use of specially trained personnel should make it possible to present programs of more uniformity throughout the country. Few museums, however, can afford to maintain more than a skeleton staff of specialists at the present time. Before there will be a greater demand for trained museum instructors budgets must be supplemented for the support of educational programs. Funds have been established for the purchase of works of art and the maintenance of administrative, curatorial and custodial staffs, yet educational departments are continually hampered by the loss of trained personnel to other departments within the museum or to more remunerative fields outside the museum. Educational departments are also hindered by a lack of materials and a lack of space for the proper conduct of their programs. Most American museums were built before educational departments were developed. Growing collections crowd gallery space and make it necessary to convert basements, lecture rooms, even corridors into storage rooms. Though a museum may house an excellent library, reading room and lunch room for members and the public, there may be no adequate space where school classes may be received and where the children may leave their wraps. All too often there is no room where classes can be shown slides, listen to music or where materials supplementary to the collections may be displayed. In children's programs where creative work is combined with art study, proper studio space is frequently unavailable and children stretch out in uncomfortable positions on the museum floor to draw.

Some American museums are maintained by endowment and membership funds alone. Others receive tax support from the municipalities or states in which they are located. With public schools, libraries and recreational programs needing additional support, in many communities the museum stands little immediate chance of increased revenue from taxes. The American museum, owing much as it does to the generosity of the private citizen, has not yet become a public responsibility. Museum education is helping to increase public awareness and appreciation of the museum as an active force in the cultural life of the community. In time the municipalities making use of museum programs may feel their responsibility in maintaining them. Until that day arrives, it may be possible to support these services by a

re-budgeting of museum funds. However many of these funds are restricted or already over-taxed. The more probable source of revenue will be bequests, increased memberships, or cooperative arrangements with groups using the museum. Universities, clubs, even public schools are occasionally sharing in the maintenance of museum programs. This is an encouraging recognition of the vital and effective contribution museums are making to American education. In addition to matters of support there are other problems which still await solution. Among these are the need for coordinated planning between educational, curatorial and publicity departments and between museums and other organizations. These are problems which can be worked out with far-sighted and careful administration. Granted the effectiveness of visual education and the cultural importance of museum collections, progressive theorists in the field of education must be the first to acknowledge the important role which lies ahead for museum education. When the actual achievements in this field are considered it will be seen that museum education is not floundering for want of a formula. Its very existence and its present character has been determined by the needs of the community and the vision of museum directors. Museum education is a *fact* which offers a challenge, not just to those within the profession, but to all whose ideal is the broadening and enrichment of American education.

NEWS LETTER FROM ITALY

By Emilio Lavagnino

THE Art Bulletin of the Italian Ministry of Education has resumed publication once more; a good piece of news for all those interested in Italian art. The last number of the *Bollettino d'Arte*—its original title—was published in October, 1938. Its place was taken by the review *Le Arti*, which lasted until 1943 when, as a consequence of the war, this publication, also, was discontinued.

Le Arti was not so much a new review, in the full sense of the word, as a new series of the *Bollettino*. But it included articles on music and the theatre which had been excluded from the original *Bollettino*, whose subject-matter was the figurative arts only. The new series of the *Bollettino* will follow the original model. It will illustrate the activities of the departments concerned with Antiquities, Monuments, Galleries and Fine Arts, and will also publish original essays on important subjects which contribute something new to the study of the figurative arts. The first number clearly shows its present character. In addition to a number of important articles by eminent scholars on subjects ranging from Etruscan sculpture to medieval and Renaissance painting, we find an exhaustive account of some of the many works of restoration now being carried out or already completed, in Italy. We are kept equally well-informed about the organization of important archeological zones and the re-arrangement of some Galleries and Museums.

The material available for such a publication is both varied and interesting. In recent years, despite the war and the difficulties Italy has had to face since the end of the war, a great deal of work has been done. Events themselves have offered many occasions for the scholars working in the administrative section of the Fine Arts, to study problems and discoveries which might never have occurred under more normal circumstances. For instance, interesting remains of the original Gothic construction were brought to light in the church of S. Eligio in Naples during the restorations carried out as a result of war-damage. Another exceptionally interesting discovery was made at Palestrina, where the ruins of the collapsed houses have revealed the massive remains of the Temple of Fortune, one of the most famous places of pilgrimage in ancient times. The discoveries made inside the

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Basilica of S. Lorenzo in Rome may possibly reveal to us, once and for all, the true history of this outstanding monument. These and many similar discoveries demonstrate how a disaster like the recent war, with all its tragic destruction, can throw new light on our particular studies. And yet, this is no consolation for the serious and irreparable losses which by now are familiar to everyone.

On occasion we were confronted with new and curious problems. At Villa Valmarana dei Nani in Vincenza, for instance, when the frescoes by Tiepolo were stripped from the walls, the surface underlying the frescoes had absorbed the design and colors to such an extent as to make them appear, in many respects, a first edition of the frescoes themselves. Their importance is such that this underlying surface has also been stripped from the wall and preserved. In this way we now possess two equally authentic editions of many of the paintings at Villa Valmarana. One will be replaced in its original position while the other will be properly housed elsewhere.

And what are we to say of the *sinopie* of the frescoes in the Campo Santo in Pisa?

The damage done to the paintings in the Campo Santo was such that they had to be removed. But before beginning upon this task steps were taken to see what could be done to transfer the colors upon canvas; this led to the discovery underneath many of the frescoes, of the *sinopie*.

Sinopie are, in effect, the first full-size sketch as of a fresco, made upon the wall itself, while the original small design was prepared upon a sheet of paper. In other words, a *sinopia* is a tentative design upon the wall, by which the artist established the exact relationship between the various images planned and the exigencies of the space he has to cover. They are full-size drawings, usually in brown, sometimes merely hinted at in a very sketchy fashion, as a method of placing the various groups of figures to be executed; sometimes worked out most carefully and meticulously. When the artist began the fresco proper, the first thin layer of plaster that served to absorb the color was placed over the *sinopia*. In this way the *sinopia*, or primitive underlying sketch, was imprisoned or embedded between the first layer of plaster known as the *arriccio*, and the second, known as the *grassello*, which two layers are an essential part of fresco-painting. The work of recuperating the *sinopie* of the fourteenth century frescoes in the Campo Santo at Pisa indicates the possibility of recovering a series of magnificent designs of exceptional quality. In the same way a series of beautiful *sinopie* underlying the frescoes by Benozzo Gozzoli are now being recuperated. A full account of this work appears in the first number of the *Bollettino d'Arte*,

by the Superintendent of Fine Arts at Pisa, Prof. Piero Sampaolosi.

The most interesting discovery of recent years in the field of medieval painting, fortunately not due to war-damage, are the frescoes at S. Maria Foris Portas at Castelseprio near Varese in Lombardy. Of this discovery, also, a report is given in the *Bollettino*. The style of these paintings which illustrate events of the New Testament, is that of the Roman-Hellenistic tradition, as it appears in the miniatures of some of the oldest Homeric and Virgilian codices. This similarity of style and comparisons with some of the frescoes in S. Maria Antiqua in Roma have enabled Alberto De Capitani d'Arzago to attribute these exceptionally interesting paintings to the VIIth century.

The doors of Baptistery in Florence, by Ghiberti and Andrea a Pontedera, now cleaned and freed of the thick dark layers of dust that had obscured them for centuries, come upon us with a shock of discovery or revelation in all their splendor. We need not mention the numerous other restorations that are being carried out all over Italy.

One interesting aspect of the work done today in the field of art, in Italy, is the re-opening of galleries and museums whose contents, removed during the war, have suffered comparatively little damage, considering the mass and the importance of the material concerned. This work is of great interest. Not only must many of these works be examined and restored before they can be exhibited again after the many removals to various shelters during the war, but there is also the opportunity of rearranging the material for exhibition. A re-organization is in progress not only in those museums which were damaged by bombardment and had to be rebuilt or are in process of being rebuilt, a task which in many cases cannot be carried out very rapidly; but also in others where a new arrangement and transformation of the old exhibition rooms is now planned.

The Poldi Pezzoli Museum and the Brera Gallery in Milan are being rebuilt. At this moment, the numerous major works belonging to the latter are housed in eight rooms only. The damaged parts of the Museum of Palermo are also being repaired; the damaged sections of the Etruscan Museum in Tarquinia have already been restored. Meanwhile a way must be found of housing the collections which these and other museums contained before they were damaged. For example, the picture gallery which stood on the top floor of the Museum of Palermo will probably be transferred to the Palazzo Reale in Palermo. There is also a plan to transfer the Gallery of the Museo Nazionale at Naples, with its many masterpieces, to the Villa Capodimonte which has more room and affords a splendid environment with the enchanting garden that surrounds the villa. The collection of

the Pitti Gallery in Florence has been returned to its original rooms. It presents almost the same appearance as always. But the collections of the Bargello Museum have been re-organized, as have those of almost all other Florentine institutions. The Uffizi Gallery is another matter. A new organization of its rich collections has been worked out and is gradually being put into operation, because the sixteenth century building was damaged by bombardment. The problems faced were chiefly technical and concerned with re-distribution. On the technical side, a plan has been put forward to improve the lighting of the works exhibited in the Gallery. With regard to re-distribution, a scheme has been worked out by which visitors may circulate more easily in what is after all the chief art gallery of Italy. The work is in progress. Part of the gallery at least will be open by the summer of this year, in rooms conditioned, as far as possible, to a constant, diffused light.

The question of light is in fact one of the chief problems which Italian Museums have to face. Almost all our collections are housed in splendid old palaces which cannot be subjected to architectural change such as a proper distribution of lighting, or a more logical itinerary for the visitors would require. We, therefore, must have recourse to a number of expedients. In the newly organized Gallery of the Academy in Venice, for instance, we cannot praise too highly the effort made to exhibit each single masterpiece. Undoubtedly this was done at the sacrifice of a certain picturesque effect in the previous arrangement which, however, distracted from the proper values of the pictures on exhibition. The new arrangement of the *Sala* room with the history of S. Ortola, by Carpaccio, and the rooms containing the eighteenth century paintings are excellent examples of this tendency.

To sum up, we may say that more than fifty museums and galleries have now been re-opened. Before the end of the current year, this number will be increased, leaving only a few still closed. In the latter category we find a number of institutions that have suffered severely from war-damage, and are being rebuilt or restored.

Because so many works of art had been removed from their original settings, for reasons of safety or restoration, the opportunity arose for numerous special exhibitions. Some of these have had a well-deserved success. Among those which should be mentioned here, the first, was held in the Palazzo Venezia in Rome, during the summer of 1944. Only fifty works were exhibited, all masterpieces which had been kept in safety in the Vatican City during the war. In 1945 an exhibition of Umbrian painting was organized in Perugia to celebrate the centenary of the birth of Perugino. Two exhibitions were held in Genoa (1946-47), both of painting in Liguria; one of

Pisan sculpture, in Pisa (1946); two in Siena and Florence (1946-47), showing the works of art that were transferred to those cities during the war. Exhibitions of Venetian painting and of the masterpieces from museums and churches in Venetia were held in Venice.

These examples may give some idea of the exceptional importance of such exhibitions, whose value is not only scholarly and technical but also psychological, as the extraordinary number of interested visitors proved. Clearly after the many years, while the museums and galleries were closed and the churches deprived of their masterpieces—after years of suffering, privation and terror—there was an almost physiological need once more to get into touch with works of art. In these perennial sources of beauty, the essential values of civilized life could be re-gained which the war, with all its destruction and horror, seemed to have denied forever. This, too, is a lesson upon which to ponder.

JOSÉ LÁZARO Y GALDIANO (1862-1947)

By Walter W. S. Cook

THIS distinguished patron of the arts, who spent his life building what was to become the largest private art collection still preserved in Spain, died on December 1, 1947, in his palace, Parque Florido, 122 Calle Serrano, in Madrid. His death, at eighty-five years of age, will bring sorrow to his many personal friends and the friends of art in this country. All will remember his passion for great masterpieces of art, his animated and vivacious spirit, his gracious courtesy and charming personality.

Sr. Lázaro was born January 30, 1862, at Biere, Navarre. He studied philosophy, literature and law at Valladolid, Seville and Madrid. At twenty-one he became secretary of the Barcelona branch of the Banco de España, and in later years worked as a journalist. These interests—journalism, art collecting, finance—remained with him during his life and shaped his career. He became secretary of the International Exhibition of Barcelona. A few years later, on January 1, 1889, appeared the first issue of the distinguished review, *España Moderna*, which he had founded with the collaboration of Menendez y Pelayo, Castelar, Prime Minister of Spain, and the most famous Spanish writers of the time. Later he founded the *Revista Internacional*, with contributions by the foremost critics of France, England, Germany, Italy, Norway and Russia. He also founded the *Biblioteca de Jurisprudencia, Filosofía e Historia*, of which nearly 600 volumes have been published. For years he was a member of the Board of Trustees of the Prado Museum, a member of the Advisory Board of the *Sociedad Editorial de España*, and an Active Director of the Banco Hispano Americano in Madrid.

About 1905 Sr. Lázaro built the palatial home, Parque Florido, named after his charming and beautiful Argentine wife, who died in 1931. It was intended as a worthy setting for the precious art objects which Sr. and Sra. Lázaro bought on their many travels throughout Europe, North Africa, North and South America. In 1921 the International Congress of History of Art, held in Paris, elected Sr. Lázaro its president, an honor he always cherished above all others. He maintained a home at Paris and another collection

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there, second only to that in Madrid. During the last years of his life he worked incessantly to have his collections in Paris and London packed and shipped to Madrid, where at the time of his death they were being incorporated into the main collection.

Sr. Lázaro's palace contains monuments of all periods of Spanish art, as well as fine examples of other European schools. Several rooms are hung with important examples of Spanish primitives. Later fields of Spanish paintings are represented by the works of El Greco, Morales, Herrera, Zurbarán, Velázquez, Carreño, Goya, and Lucas, with many outstanding pictures, drawings and letters. There are also important examples of Flemish primitives, Dutch and English portraits, as well as a fine collection of watercolors by Turner.

The fifty rooms in Parque Florido contain great examples of Moorish and Mudejar art, Gothic and Renaissance textiles, and religious vestments from the cathedral of Toledo and the Escorial. There are rare objects of sculpture, furniture, ivories, ceramics, iron and goldsmith work, many thirteenth century French enamels from Limoges, a unique collection of rare Byzantine enamels and mediaeval arms and armor, with eighteen Gothic suits, all found in Spain.

The library contains two first editions of "Don Quijote de la Mancha," 100 incunabula, 93 autograph letters of Lope de Vega, Pacheco's Book of Portraits, a rich collection of Books of Hours, and Gothic illuminated manuscripts. Some conception of the size of this collection can be gathered by the two-volume illustrated catalogue published in 1926, "*La Colección Lázaro de Madrid.*" Since then the number and importance of the art objects has been greatly increased.

In 1939, after attending the International Congress of Art Historians in London, Sr. Lázaro came to this country and for nearly five years during the war lived in New York. Here he founded his third art collection and when he returned to the Peninsula in 1945, was invited by the Portuguese government to exhibit the 332 objects he had purchased in this country in the Museu Nacional de Arts Antiga, Lisbon. These objects are now at Parque Florido.

Lázaro loved beauty and his whole life was dedicated to seeking and acquiring it. He knew very well that he made mistakes, as all art collectors do, even when aided by the critical judgment of great experts, but he sought advice only for his own sense of the good and the beautiful. It was the beauty of an art object that concerned Lázaro primarily. Once while discussing an object with his secretary, the latter jokingly told him, "Don José, it seems

you sacrifice truth for beauty," and Don José quickly retorted, "And you, my friend, unfortunately sacrifice beauty for truth." This phrase is highly significant for a thorough understanding of Lázaro's character. His sensitiveness for the beautiful does not imply that he did not have a highly developed critical sense as well. He collected with love and passion. A painting was not merely canvas and pigment, nor sculpture only marble or wood. These objects lived for him and he lived with them; they all lived together in a wonderful harmony. All who knew José Lázaro will remember his unrestrained joy and happiness when viewing a painting or an object that struck his fancy and admiration. This eternal spring kept him young in spirit and heart.

During his sojourn in America, Sr. Lázaro visited art collections in museums and private collections, not only on the Atlantic seaboard but also in Cleveland, Toledo, Detroit and Chicago. He was deeply interested in Spanish art objects in this country. He was so impressed by the wealth of Spanish painting in American collections that he began a book on the subject, which, unfortunately, was never completed. He was a frequent visitor to the Frick Art Reference Library, the art library of the Metropolitan Museum of Art, or the library of the Institute of Fine Arts, at New York University; and on two occasions he gave at the Institute, in his witty and impeccable style, public lectures on Spanish jewelry and the decorative arts.

At the Institute of Fine Arts Sr. Lázaro was always deeply interested in those graduate students who were working in various fields of Spanish art and was much beloved by them. He especially liked to discuss objects with people with whom he could converse in French, Italian or Spanish. Frequently he remarked to me that these American students should go to Spain "where they could study original paintings in the Spanish museums, and not derive their knowledge solely from books and photographs." He realized that to accomplish this, assistance should be given in the form of fellowships. His eagerness and insistence on this subject were so great that, in order to provide funds for certain fellowships, he planned and organized in New York the "Exhibition of paintings, gouaches and drawings by Lucas and his son, from the Collection of José Lázaro, Madrid," which was held at the Wildenstein galleries in the spring of 1942. This was so successful that considerable funds were raised to assist many excellent students with fellowships at the Institute of Fine Arts.

Frequently, during the many luncheons we had together at the Hotel Pierre during the winters Sr. Lázaro lived in New York, or late in the afternoons when he would drop into my office at the Institute of Fine Arts, he would tell me about his plans and dreams for his future "Museo Lázaro" in

Madrid. He told me how he wished his palace to be preserved as a museum, but he especially wished it to serve as an Institute for the study of Spanish art and on an "international" basis.

He would point out that he intended to create a foundation, so that his art collection in "Parque Florido" would be assembled as a personal monument, in the manner of some art museums in North America. This would be a great attraction to foreign visitors to Madrid. He explained that he wished his palace to serve as a real centre for scientific research in the field of Spanish art. He wished foreign students from other countries to come to Madrid, to receive fellowships and to be able to live in comfort in his palace, where they would have no financial worry, surrounded by the great art objects he had assembled there. As for Spanish students, they would not only study there, but would receive financial assistance in the form of fellowships, so they could travel to other countries, study for a year in some of the greatest art galleries of the world, and then return to Spain with broader outlooks and wider horizons.

Sr. Lázaro told me he wished his palace to become a centre like the Instituto Amatller, recently founded by Srta. Teresa Amatller in Barcelona, which would award eight or ten fellowships each year to promising Spanish and foreign students. The elected students would come to Madrid to study Spanish art, and live in his home. His wish, he often told me, was that the "Lázaro Instituto" would combine the best features of the Frick Art Collection, the Frick Art Reference Library and the Institute of Fine Arts in New York University, the Sir Robert Witt Library, and the Warburg and Courtauld Institutes in London. At the time of his death Sr. Lázaro had received the statutes of all these institutions and was working on the draft plan of his own foundation. He did not wish his home to become like Fenway Court in Boston, or the Museo de Valencia de Don Juan at Madrid, merely another private art collection. He wished "Parque Florido" to evolve as an active and important research center for the encouragement and training of foreign as well as native Spanish students, who would later bring out important publications dealing with Spanish art, published "under the auspices of the Lázaro Instituto."

Had he lived a year longer Sr. Lázaro's ideas might have been worked out by him in a definite and concrete manner. As it came to happen, he was confronted with a sudden and fatal illness, and his will was executed only the day before his death. In a few lines he bequeathed his entire art collection and his immense fortune to the Spanish nation. After having dictated his will, Sr. Lázaro added in slow, measured words: "and above all I leave

something to Spain which is very much mine and which I shared with no one; my aesthetic sense, which has caused me to tremble with emotion so many times and which is worth much more than all the treasures I have collected. And this aesthetic sense will live on only if these walls remain exactly as they are now, because I built them and cared for them with tenderness and joy. My body might deliver itself up to the physical law of matter, but my spirit will always remain here."

Let us hope that the Marqués de Lozoya, the present Director of Fine Arts in the Ministry of Education, or the special board or committee of the Consejo Superior de Educación Nacional, or whoever will carry out Sr. Lázaro's testament, will have the wisdom and courage to create the future "Instituto Lázaro" on the international basis he so much desired. If the "Parque Florido" becomes a research center, where adequate fellowships are granted to foreign and Spanish students, then the wishes of Sr. Lázaro will have been fulfilled. If that is done, then the "Instituto Lázaro" will receive the heartiest and most complete cooperation and support of all the art scholars in this country. It will become the greatest institution for the study of Spanish art in the entire world.

book reviews

HOYT L. SHERMAN: *Drawing by Seeing*, ix + 77 p., 37 ill., New York and Philadelphia, 1947, Hinds, Hayden & Eldredge. \$2.50.

This is a brief record of an experiment in a novel drawing and painting course for beginners which evolved over a period of fifteen years at Ohio State University. The author conducted the experiment in collaboration with Ross L. Mooney of the University's Bureau of Educational Research and Glenn A. Fry of the School of Optometry. Counsel was given by a committee which represented the University's departments of Psychology, Romance Languages, Music, the schools of Fine and Applied Arts and Optometry, and the Bureau of Educational Research.

Statistical data, secured through controlled tests and observation of twenty-five students at work, are cited in support of claims that the course may develop integrative perception and expression in the astonishingly short period of six weeks. Less formal evidence supplied by some two hundred and twenty-five other students gave further assurance to the author and his collaborators that their conclusions are valid.

While the results tend to disqualify traditional analytic teaching procedures, in which, for example, Perspective, Composition, and Color are presented as separate units of the curriculum, the experiment is predicated on much of the classic Renaissance tradition. The aim of the program is to cultivate a form of pictorial organization marked by the idea of "unity," and authority for this criterion is found in interpretations of

works by such artists as Poussin, Rubens and Cézanne. The course starts with highly unfamiliar sets of circumstances, but progressively reverts to "normal" conditions in which nudes and landscapes are the customary subjects. The success of the project is determined not so much by a change in point of view as by the replacement of analytic by synthetic methods of interpreting the world in terms of a traditional outlook.

The course develops "perceptual unity" of vision and expression. This is defined as follows (p. 47): "a person must see all points in a model with relation to a focal point, and must be disciplined to allow the image, so perceived, to form itself through kinesthetic and related channels into the eventual drawing." At the outset students stand before their drawing boards in a dark room, catch sight of the model when a light is flashed on it for a split second, and proceed in the dark to draw the model as recalled. In this way the model is exposed dramatically and without contextual distractions. Response to the impression of the model is concentrated on kinaesthetic factors of the drawing process without intrusion of subsequent images which appear on the paper. At first the "model" is an abstract pattern within a rectangle which is projected on a screen. A third dimension is introduced by projecting slides on overlapping screens, and later by using free-standing objects, such as waste baskets, which are suspended so as to be seen as identities apart from normal associations. Gradually the light is left on for longer periods of time, and slowly the customary art school props are introduced in more and more familiar surroundings. By the time the student emerges from darkness into the light of studio and field he is able to perceive ordinary events with "unity." About twenty drawings are produced each class period. Periods start at approximately thirty-five minutes daily and lengthen as the course matures. Music is played

through the sessions to encourage free bodily movement in drawing, and to offset selfconscious tendencies. The student's attention is directed as exclusively as possible to the activity of the moment and not to his drawings as products. "There is no talk about art."

Students are given no opportunities to discuss art during the period of indoctrination because the author believes that "intellectualization" would interfere with the conditioning process of the system. Although it is conceded that discussions of this sort "may be undertaken without danger" after the student has formed habits which accord with the assumptions on which the experiment is based, it is stated that "the habit of seeing with perceptual unity, once learned, must not be broken." This would seem to put a premium on the assumptions behind the project.

One of these assumptions is that the process "releases the personality" and permits individual expression to students of varying natures. The types of personality to which the author refers in this connection are determined by fixation at a given level of development. "Perceptual unity" serves the naive personality as well as it serves the mature one.

The fact that no other types of personality or perception are considered, tends to weaken the case made for the course. It would be helpful, for example, to know how the author relates his hypothesis to the "types" described by other investigators and theorists such as Löwenfeld and Ivins. Both of these writers define types of personality with distinct predispositions to different kinds of perception and expression. In *The Nature of Creative Activity*, Viktor Löwenfeld points out "how fundamentally important it is for teachers to realize that the nature of creative expression is bound up with haptic perception whenever this is the artist's basic and habitual mode of experience." Löwenfeld opposes his *haptic* type to a *visual* type

which seems to have points in common with Sherman's process of "perceptual unity." Granted the validity of a *haptic* type of personality, it would follow that a student with this predisposition could not find the "satisfaction" which Sherman claims as the reward of "perceptual unity." William M. Ivins, Jr., in *Art & Geometry*, also proposes two types of "space intuition" which he calls *visual* and *tactile-muscular*. The former type, for which he characterizes space as "a quality or relationship of things," approaches Sherman's definition of "perceptual unity" in which "the relationships are felt to extend from each form to each other form in the setting." But Ivins' latter type of mind is believed by him to be "aware of and to think of things without any necessary relationship between them. . . ." Going further, Ivins suggests that a choice between his two types of "space intuition" affects "assumptions on which we base our philosophies and accounts of the world." If we were to accept this notion, it would not be difficult to interpret Sherman's choice of cultural tradition. The question then would be whether or not it is advisable, at this stage of enlightenment when the characteristics of many cultures other than the one which stems from the Renaissance are becoming known to us, to impose the habits of one culture on all students at the outset of their period of higher learning.

Although the course in seeing and drawing is said to be for beginners, it is unfortunately, not related further to a curriculum. As a unit of orientation among others which relate to other points of view in a comprehensive program, it might make a valuable contribution.

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JACK C. RICH, *The Materials and Methods of Sculpture*, Oxford University

Press, N.Y., 1947. Pp. xxi + 416; 62 plates, 17 figures in text. \$7.50.

In "The Materials and Methods of Sculpture" Jack C. Rich has rendered a valuable service in amassing some excellent data on the various materials employed in sculpture. Especially valuable are the chemical analyses and formulas of metals and other materials for casting; his discussion on plastic clays, methods of firing and kiln temperatures and descriptions of various stones, their composition, hardness and durability. There is a good section on wood for sculpture, which deals with the varieties, working qualities, seasoning, etc. and a fine section on repoussé. There is also a good description of the tempering of steel tools for stone carving, which should be of great help to the student in making stone carving chisels. There is a good section on plaster of Paris: its chemical and physical nature, porosity of casts and their surface treatment, modelling in the medium, storing, etc. But the section on plaster casting is not adequately illustrated. The reproduction of a piece-mold from a cut taken from the French *Encyclopédie* and the 10 small photographs which illustrate the method of making a wire-cut plaster piece-mold are insufficient demonstration for plaster casting. If one has not the opportunity of watching a sculptor or plaster caster at work in this process he would do much better to refer to the illustrations and descriptions of this process in another recently published book, by William Zorach, entitled "Zorach Explains Sculpture."

While bronze casting will seldom be undertaken by a student it is essential that every student of sculpture know the methods and techniques employed. Although Rich gives a variety of formulas for bronze and other metal alloys, as well as for molds and cores of both the *cire-perdue* (lost wax) and sand processes of metal casting, which are valuable, his illustrations of the methods employed are again inadequate. The

process of sand-mold is illustrated by 16 small photographs on two pages (plates 20, 21), but the cuts are so small that unless one is acquainted with the process they cannot be of very much help. In his description of the direct and indirect processes of lost wax casting most of the data seems to be second hand. His explanations leave one with the feeling that the author himself is not conveying information first hand but that he is describing a method concerning which he has read or been told. In the illustration of the indirect lost-wax process of casting reproduced in plate 23, where the medium happens to be aluminum instead of bronze (the process of casting is similar, whether aluminum or bronze), the caption under the first illustration reads:

"1. The first step in casting aluminum by the indirect lost-wax process consists of covering the plaster form with a thin wax coating."

Any one who has experienced or observed the casting of sculpture in any metal in the indirect *cire-perdue* method will recognize that what the author is showing is an illustration of a propped wax cast of a statue containing an inside core, the core having been poured into the hollow wax cast which was made in a gelatine mold (the wax being the thickness of the metal which is to replace it) rather than the wax applied to the core, as the caption implies. The third illustration of this series shows this wax figure with its attached wax gates, channels and risers being "encased in a plaster of Paris investment." Here again is carelessness in the wording of the caption, for the encasement or mold consists of "a mixture of 3 parts of plaster of Paris to 4 parts of silica" as stated by the author on page 148 in the body of the text. (All the plates are grouped together in the front of the book.) Here again a clearer understanding of the process of bronze casting can be gotten from Zorach's book. However, students who have al-

ready had some technical training in the handling of materials and want to experiment further in materials will find Rich's book very useful.

There is a short section in the beginning of the book entitled *The Anatomy of Sculpture* wherein Rich touches briefly upon such fields as architectural and garden sculpture. Interspersed throughout the book there are brief historical notes. In the appendix of the book there is useful material, such as the following: the Mohs scale of hardness, an aid in classification adopted by mineralogists and of value to sculptors; a section on hydrometry, as well as the melting points of metals and alloys compiled from several sources; a section on the specific gravities of some metals and alloys; and temperature conversion factors and temperature equivalents of cones.

Wherever possible the author has used examples of contemporary American sculpture. Unfortunately, the reproductions are small and crowd the page; they range from one to eight cuts on a plate.

Mr. Rich's book is a worth while addition to any college library, not so much for illustration of methods, but because it is an excellent compendium of the materials used by sculptors.

MILTON HORN
Olivet College

GUILLAUME APOLLINAIRE: *The Cubist Painters: Aesthetic Meditations*, 1913 tr. Lionel Abel, ed. Robert Motherwell. New York, Wittenborn and Co., 1944. \$1.75, paper.

That Picasso has acknowledged the value of the sympathetic interest of "our friends, the poets" during the formative years of Cubism is justification enough for the issue of a new translation of this famous pamphlet, even though it is mainly a historical interest that the publication now possesses. Rather than a considered piece of critical writing, the work was an expression

of the excited ideas of an adventurous and rebellious group of young painters working in Paris between 1906 and 1914; a transcription of images and ideas concerning the geometric nature of "reality" which were derived from the paintings of Cézanne and, no doubt, from studio gossip concerning his theories; of images and ideas drawn from the contemporary technological scene in accordance with the increasingly prevalent wind of opinion about the basic function of mechanical process, natural and artificial; of images and ideas of ironic sentiment directed at the then prevailing humanist tradition. In addition, there is a ferment of notions about the non-objective function of painting, the growth of which can be traced throughout the greater part of the nineteenth century, and of Baudelairean sentiments concerning the absolute autonomy and proper irresponsibility of creative imagination. This is the matrix from which all the characteristic art of the present century has developed.

An introductory section of general polemic is followed by a series of appreciations of the work of Picasso, Braque, Metzinger, Gleizes, Marie Laurencin, Rousseau le Douanier (who was already dead when the pamphlet was written), Juan Gris, Léger, Picabia, Duchamp, and Duchamp-Villon, some of whom were obviously included because of their personal associations with leaders of the movement rather than by reason of the relevance or the strength of their creative work. What had Rousseau to do with Cubism, and, if the net were to sweep so far, why have included Marie Laurencin rather than Matisse? But if the pamphlet did not always make coherent critical sense, it did something more in relation to the great cubist paintings of Picasso and Braque and to all that followed from them; it helped to make art-history.

The Cubist Painters is the first of a series of re-publications entitled "The Documents of Modern Art," under the

general editorship of Robert Motherwell, later numbers of which will shortly be noticed in these pages. The original documents of any cultural revolution are hard to come by, since it is not in the nature of cultural revolutions to be popular in their initial stages and the scale of an edition is naturally measured by expectable consumption. A re-issue in English of critical and polemical writings which have played a part in the formation of contemporary tastes is a valuable undertaking from any point of view, and Apollinaire's pamphlet was an excellent choice with which to open the series.

JOHN ALFORD

Rhode Island School of Design

PHILIP C. JOHNSON, *Mies van der Rohe*, 207 p., 190 pl. New York, 1947, Museum of Modern Art. \$2.75, paper; \$7.50, cloth.

This monograph on Ludwig Mies van der Rohe, published on the occasion of an exhibition of his work held at the Museum of Modern Art from September 16 to November 23, 1947 is the first comprehensive study of the achievements and principles of this great architect yet to appear. It presents all of the projects and completed buildings which Mies himself considers important, from his earliest works to his current great undertaking—the most significant of his career—the design and construction of the 19 buildings which will constitute the new plant of the Illinois Institute of Technology in Chicago. Much of the previously published material has heretofore been so widely scattered in architectural books and periodicals as to be virtually unavailable to the student, while many of the plans, sketches and photographs have never before appeared in print. The little-known writings of Mies van der Rohe, small in volume but as carefully composed as his architecture itself, are also included in this book. These terse statements of Mies' aesthetic principles reveal the deep insight of the

man and help one to an understanding of the spiritual basis of his work. In one of these he sums up his entire philosophy of architecture by quoting his guiding maxim, the profound words of Saint Augustine, "Beauty is the radiance of the truth."

Apparent in all of Mies' buildings and interiors, his exhibition designs and his furniture is his love of materials and his sensitivity to their appropriate use. From his father, a master mason, and from his study of old buildings he gained a respect for sound craftsmanship and acquired a thorough knowledge of the possibilities and limitations of stone, brick and wood. He came to realize that each material, including steel, concrete and glass, has its specific characteristics which must be understood if it is to be used successfully. Everything depends, he believes, on how we use the material, not on the material itself.

Closely bound up with his honest use of materials is Mies' belief in the forthright expression of structure. An admirer of the structural clarity of the Gothic, he was influenced in Holland by the works of the distinguished forerunner of modern architecture, Hendrick Petrus Berlage, who believed that those parts of a building resembling supports should actually support and, conversely, that all the supporting elements should be evident. From 1920-21 when he designed two steel skyscrapers entirely enclosed in glass to the present great design for the Library and Administration Building of the Illinois Institute of Technology Mies' conviction of the need to express structure has steadily deepened. Of the latter design Johnson says, "Structural elements are revealed as are those of a Gothic cathedral: the inside and outside of the enclosing walls are identical in appearance, since the same steel columns and brick panels of the exterior are visible on the interior. . . . He has conceived the design in terms of steel channels and angles, I-beams and H-columns, just as a medieval design is

conceived in terms of stone vaults and buttresses. . . . But there is one major difference. He allows no decoration except that formed by the juxtaposition of the structural elements."

In 1923 Mies created the design for a brick country house embodying a new concept of space derived from the open planning of Frank Lloyd Wright. The house, no longer the traditional box with holes punched in it, consisted of a series of free-standing vertical planes disposed at right angles to each other in such a way as to divide the interior into a series of spaces which flowed freely one into another. The openings between the masonry planes forming the exterior walls were filled by wall-height planes of glass which only loosely delimited the interior spaces, permitting them to flow into the outer spaces of the garden. In later projects, among them the supreme achievement of his European career, the Barcelona Pavilion of 1929, Mies carried this idea to its logical conclusion by freeing the wall entirely of its age-old supporting function and making of it an element solely for the division of space. The building now consisted of a horizontal slab, the roof, supported by steel columns, beneath which free-standing planes of masonry, wood and glass were freely placed to form the required interior areas. Thus the one-time rigidly separated rooms became interlocking spaces, and interior and exterior were no longer clearly defined.

Philip Johnson, who knows Mies and his work better, probably, than any one else in this country, gives in the book a lucidly-written account of Mies' career from his early days as draftsman for local architects in his native city, Aachen, through his apprenticeship to Peter Behrens, so decisive for his development; his attainment of international fame as an independent architect in Germany by the publication of a series of projects and the design of several buildings which were radically new in

conception, down to his immigration to this country in 1937 to assume the direction of the School of Architecture of the then Armour Institute of Technology in Chicago and his continuing work as head of that school and architect of its new campus. He presents all phases of Mies' work—his buildings, interiors, exhibition installations and furniture. Johnson's analyses of Mies' buildings and projects are concise, sound, constructive and convincing. He directs the reader's attention to the elusive subtleties in Mies' work and makes him aware of the artistry that resides in the deceptively simple designs of this master who believes that that art is greatest which asserts itself least.

HOWARD B. DEARSTYNE
Williamsburg, Virginia

A. HYATT MAYOR, *The Bibiena Family*, 37 p., 49 pl. New York, 1946, H. Bittner & Co., \$12.50.

This book leads the contemporary lover of art into a strange and, in the reaction of this reviewer, uncomfortable world. It illustrates the height of baroque theater and opera, a kind of proto-Wagnerian *Gesamtkunstwerk*. Painting, sculpture, architecture, music, drama, and dance are combined into a unit that is more of the senses than of the spirit. Just as the practice of these spectacles is the apogée of baroque absolutism, from which there was no issue but disintegration and revolution, so their aesthetics are the anticlimax of the renaissance *grande maniera* to be followed by the deflated but honest bourgeois detachment of nineteenth century "realism."

But it would be much too simple to discard this intriguing instant of the history of the human mind merely by pointing to its obvious illusionism and sensualism. Certainly, there is the connection with the great architecture of the time, with the work of Lenôtre and Jules Hardouin-Mansart, of Poepelmann and J. B. Neumann, and of many

others. And this connection is by no means onesided. Not only have the great architects influenced the contemporary decorators; the great spectacles of the time must in turn have inspired the architects as evidenced not only by some of the palace lay-outs, e.g. Schoenbrunn and the Zwinger, but also by some of the extravagant church interiors of South Germany, e.g. the work of the Asams. Not to speak of the actual theater buildings for which the one decorated by Giuseppe Bibiena in Bayreuth and illustrated in the present book, is an outstanding example.

What is the spiritual essence of these drawings and engravings? Trite and uninspired as they may seem to us, should there be no connections with the really great achievements of the baroque spirit as realized by Newton and Leibniz, Bach and Handel? The essential motifs of the baroque are extension and movement, both conceived not as finite and limited, but as infinite and hence for the first time intrinsically tied to the dimension of time. It is from this point of view that the cultural historian can make a legitimate connection between the work of the Bibienas and both the spiritual and scientific directions of our own time. The dynamic relationship of the confined individual with the un-

limited universe was a great challenge to baroque science and philosophy, and it was this very dynamic concept which stimulated baroque music. The implications of this problem can very well be studied in such an outstanding activity of the baroque as its theatrical spectacles and all the artistic work that went into them.

Hyatt Mayor's text gives a good introduction to the cultural background of the Bibienas. The various personalities of the family are discussed, and so are the technical problems, their manner of working, their various patrons, the nature of the spectacles for which these sceneries were intended, and so forth. The scholarly annotations about the different members of the family and about their work as illustrated in this book, will be helpful to the student of the period. They show how much more research could still be done in this field. The illustrations are adequate but cannot convey the satiny luster of the original engravings nor the tenderness and fragility of the drawings. This is the more regrettable as the main charms of this work are dependent on just such imponderable qualities.

PAUL M. LAPORTE
Olivet College

books received

An Approach to Modern Painting, by Morris Davidson, 155 p., 137 ill. New York, 1948, Coward-McCann. \$5.00

Art and Faith: Letters Between Jacques Maritain and Jean Cocteau. (Translation by John Coleman), 138 p. New York, 1948, Philosophical Library. \$2.75.

An Atlas of Anatomy for Artists, by Fritz Schider (Translation by Bernard Wolf, M.D.), 25 p., 116 pl. New York, 1947, Dover Publications. \$6.00

Bellini's Feast of the Gods: A Study in Venetian Humanism, by Edgar Wind, vi + 81 p., 74 ill. Cambridge, 1948, Harvard University Press. \$7.50.

Costume Design, by Kay Hardy, x + 277 p., ill. New York, 1948, McGraw-Hill. \$3.75.

Favorite Paintings from the Detroit Institute of Arts, With Descriptive Notes by Members of the Staff, 80 p. 15 pl. (in color). New York, 1948, Archway Press. \$1.50.

Florentine Painting and Its Social Background (The Bourgeois Republic Before Cosimo De' Medici's Advent to Power: Fourteenth and Early Fifteenth Centuries), by Frederick Antal, xiii + 388 p., 160 pl. London, 1948, Kagan Paul. £4.4.0.

Four Thousand Years of Chinese Art, by Dagny Carter, xix + 358 p., incl. 238 ill. New York, 1948, The Ronald Press. \$7.50.

Handbook of the American Paintings, Corcoran Gallery of Art, (Introduction

by Hermann Warner Williams, Jr.), 96 p., 26 ill. Washington, D.C., 1947, Corcoran Gallery. 75¢, paper.

The Life of Forms in Art, by Henri Focillon (2nd edition of the translation by Charles Beecher Hogan and George Kubler, with the addition of the author's essay, "In Praise of Hands," translated by S. L. Faisan, Jr.), x + 78 p., 16 pl. New York, 1948, Wittenborn, Schultz. \$2.25, paper. See review in *C.A.J.*, II, 3.

Mediaeval Tapestries: A Picture Book, Metropolitan Museum of Art (Introduction by James J. Rorimer), 4 p., 22 ill. New York, 1947, The Museum. 25¢, paper.

Natural Figure Drawing, by Anton Refregier, 128 p., ill. New York, 1948, Tudor Publishing Co. \$1.50, paper; \$3.00, cloth.

Presidents on Parade, by Hirst D. Milhollen and Molton Kaplan. 425 p., ill. New York, 1948, Macmillan. \$7.50.

Renoir, Sculptor, by Paul Haesaerts, 43 p., 48 pl. + 15 line-cuts in text. New York, 1947, Reynal and Hitchcock. \$6.00.

Russian Architecture: Trends in Nationalism and Modernism, by Arthur Joyce, xxiv + 296 p., incl. 189 pl. New York, 1948, Philosophical Library. \$5.75.

Southeast of Noman's, by Melvern J. Barker, 39 p., 29 ill. (lithographs). New York, 1948, John Day Co. \$3.00.

news reports

TROWBRIDGE LECTURES AT YALE

Miss Katherine S. Dreier opened the Trowbridge lectures at Yale last spring with a talk on "Intrinsic Significance in Modern Art." In reporting the other two lectures of the series by James Sweeney and Naum Gabo in our last issue, Miss Dreier's name was omitted by mistake.

ART SCHOOLS, U.S.A. AT ADDISON GALLERY

The Addison Gallery of American Art, Phillips Academy, at Andover, Mass., is preparing an exhibit, *Art Schools, U.S.A., Selections from Twenty-Five Art Schools of the U.S.*, which will run from July 16 through September 12.

The primary objective of this exhibition is to examine the relation between interpretive insight and technical accomplishment as revealed in a qualitative selection of recent American art student work. Emphasis will be placed on the fine arts production of U.S. schools *collectively*, rather than on school groups.

Professional art schools and college art departments which specialize in creative work will provide the material of the exhibition by contributing a limited number of pictures each, selected by the Head of each school. Exhibition space limits the list of schools invited to twenty-five. The list is arbitrarily based on general influence, variety, and geographic distribution of the schools represented. It is hoped that schools not participating this year may do so

another year. Schools invited this year include: University of Georgia, Black Mountain College, Cranbrook Academy of Arts, Massachusetts School of Art, School of the Museum of Fine Arts (Boston), Brooklyn Museum Art School, Art Institute of Chicago School, Institute of Design (Chicago), Cleveland Academy of Fine Arts, Colorado Springs Fine Arts Center, Art School of the John Herron Art Institute, State University of Iowa, Kansas City Art Institute and School of Design, Chouinard Art Institute, H. Sophie Newcomb College, Yale School of the Fine Arts, Cooper Union Art School, Hofmann School of Fine Arts, Ozenfant School of Fine Arts, University of Oklahoma, Pennsylvania Academy of the Fine Arts, College of Fine Arts, Carnegie Institute of Technology, Rhode Island School of Design, California School of Fine Arts, Washington University (St. Louis).

SPERRY TO CRANBROOK

Mrs. Esther Sperry will become curator of the Museum of Cranbrook Academy of Art on July 1. Prior to this appointment, Mrs. Sperry has been associated with the Metropolitan Museum, Hunter College, and the Franklin School of Professional Arts.

RECENT ACCESSIONS BY COOPER UNION MUSEUM ON EXHIBIT

Annual exhibition of recent accessions by the Cooper Union Museum for the Arts of Decoration may be seen through June 12. The show features textiles, from Coptic and ancient Peruvian pieces to the work of Dorothy Leibes and designs by Henry Moore and Matisse, but also prints, some glass and porcelain, wall papers, and Janeway tiles are included.

ART CONFERENCE AT IOWA

The Annual Art Conference and Exhibition of Iowa High School Art was held in Iowa City in April. Speakers at

the conference included Viktor Lowenfeld, Pennsylvania State College, H. Harvard Arnason, University of Minnesota, and Philip Evergood, New York. Critics for the exhibition were Mary Ela, Berea College, Duard Laging, University of Nebraska, and Mr. Lowenfeld.

INSTITUTE OF FINE ARTS, NYU FELLOWSHIPS

The Institute of Fine Arts of New York University will award a limited number of graduate scholarships in the history of art on the basis of scholarship, financial necessity, and proposed plan of study. For further information write Professor Walter W. S. Cook, Institute of Fine Arts, 17 East 80th Street, New York 21, N.Y.

PERSONNEL

Donald Goodall, Assistant Dean of the School of Design, Toledo Museum of Art, has accepted the headship of the Department of Art, a school within the Institute of Arts at the University of Southern California.

Harriet Adams, former curator at Cranbrook, will spend the summer studying in Spain.

Horst W. Janson, Washington University, has been awarded a Guggenheim Fellowship and will spend the summer at Cambridge.

Hanns Swarzenski has left to spend the summer abroad.

Andrew Ritchie, Albright Art Gallery, will spend the summer in Europe.

Henry R. Hope, Indiana University, will study in France this summer.

Karl Mattern has been appointed Professor of Art at Drake University.

Three of the graduate students from the John Herron Art School this June have received teaching appointments. Garo Z. Antreasian will be on the regular staff of the Herron School. Robert E. Gardner will join the faculty of the University of Oklahoma. William R. Kennedy is to teach at the Monticello College, Alton, Illinois.

PERSONNEL CHANGES AT THE METROPOLITAN MUSEUM OF ART

Harry B. Wehle, Curator of the Department of Paintings since 1935, will become Research Curator effective July 1, 1948.

Theodore Rousseau, Jr., appointed Associate Curator in 1946, will become Curator of the Department of Painting.

Sterling A. Callisen, now Associate Dean at Wesleyan, will become Dean of Museum Extension and Education to succeed Richard F. Bach upon the latter's retirement July 1, 1949.

COLOR SLIDES COOPERATIVE

A new Bulletin and accompanying Catalogue Number Two represent the resumption of full activity by the cooperative. Address inquiries to Color Slides Cooperative, McCormick Hall, Princeton, N.J.

VENTURI FOR SALE AT COST

The Frick Art Reference Library has received some duplicate volumes from abroad which they are offering at cost rather than returning. These are: Venturi, A., *Storia dell'arte italiana*, v. VII, Pts. 2, 3, 4; v. IX, Pts. 1 thru 7; bd. $\frac{3}{4}$ calf; 10 volumes. \$190 plus mailing. Write to Mrs. Henry W. Howell, Jr., Frick Library, 10 East 71st Street, New York 21, New York, if interested.

JURY FOR OLD NORTHWEST TERRITORY ART EXHIBIT

The Jury for the second Old Northwest Territory Art Exhibit at the Illinois State Fair, August 13 to 23, will consist of Max Weber, Great Neck, Long Island, Lester D. Longman, University of Iowa, and Jean Charlot, School of the Fine Arts Center, Colorado Springs.

This year's Exhibit is open to all artists in Ohio, Michigan, Indiana, Illinois and Wisconsin. Only oil paintings, water colors, and prints may be submitted. Three thousand dollars in twelve

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prizes will be awarded by the Jury. For additional information, write Reginald H. Neal, Director of the Exhibition, Decatur Art Center, Decatur, Illinois.

RHODE ISLAND SUMMER ART WORKSHOP

The Director of Summer School, Rhode Island State College, has announced an Art Workshop from July 6 to August 13.

ESTHER GENTLE PLANS RENTAL EXHIBITION

Esther Gentle is planning a traveling exhibition of her collection of modern painters which she does in limited editions. Colleges and universities can buy duplicates of the group she is showing at a 50 per cent discount. Rental charge for this exhibit will be \$50 for one month, postage additional. An idea of the excellence of the reproductions can be seen in the brochure, which may be obtained, with additional information, by writing to Esther Gentle, 70 Bedford Street, New York 14, New York.

REPORT ON MEETING OF MODERN ARTISTS GROUP OF BOSTON

As a result of the recent manifesto issued by the Institute of Contemporary Art in Boston, the Modern Artists Group of Boston felt the need to uphold the principles of Modern Art for public enlightenment. On March 25, the Group sponsored a panel discussion led by Lawrence Kupferman, with Harley Perkins, Robert Woods Kennedy, Kari Zerbe, Hyman Bloom, David Aronson and Jack Levine participating. Statements of H. W. Janson and Karl Knaths were read. In summary, the following points were brought out: that the public has never understood the art of its day; that unprofessional conduct can be defined as an action which militates against the public interest; the irresponsibility of the Institute for not upholding the art of its day; the un-

timely betrayal of a trust; the failure of the Institute to perform its function; a scrutiny of personnel; the divorcement of the young artist from the Institute; and evidence to show that the Institute's present policy is not accidental but calculated to destroy the confidence in modern art and the artist.

The basic convictions of these men justified the Modern Artists' Group of Boston to draw up the following resolutions:

1. "We resolve that the statement, 'Modern Art' and the 'American Public,' issued by the Institute of Contemporary Art of Boston is a serious harm to modern art, collectors of modern art, and primarily to the freedom of expression of the creative artists.
2. "We further resolve that the only way this harm can be corrected is by a public retraction of their statement by the Institute of Contemporary Art, with as fully a coverage as was given in the original statement."

For copies of the complete report of this meeting, write to Modern Artists Group of Boston, Ralph Coburn, Secretary-Treasurer, 248 Newbury Street, Boston 16, Massachusetts.

SURVEY OF ART CURRICULA

Results of a survey of art curricula in liberal arts colleges conducted by the Art Department, Albion College, under the direction of Vernon Bobbitt, indicate that the increase in the number of students enrolled in art courses in 1946-47 over the academic year 1941-42 is almost identical with the increase in overall enrollments in the various colleges for the same years.

Tabulations were based on a questionnaire sent out to 56 liberal arts colleges which were, for the most part, church-related, coeducational, and which normally enrolled not more than 1500 students. Of the 42 colleges returning questionnaires, only 7 had no art department or offered no art instruction. In semester hours, there were approxi-

mately half the number of courses in art history offered as in studio courses. In a great many of the reports, it was evident that the students do not see much contemporary art or art of the past. Although off-campus exhibitions have increased in the last few years, 15 schools had no art exhibitions from off their campuses in 1946-47.

Two of the colleges list an art course as a requirement for the bachelor's degree. Twelve colleges require that at least one course be selected from either art, music, philosophy or drama departments to meet the requirement for graduation. Ten of the colleges offer an integrated humanities or fine arts course as part of a general education or liberal arts program.

Of the 35 colleges with art departments, 28 offer an art major. The requirements range from 24 to 46 semester hours. Twenty-two of the colleges offer instruction in the principles of art education.

Complete results of this survey may be obtained from Mr. Bobbitt.

ART ET STYLE

Issue No. 9 of *Art et Style*, edited in Paris, presents the National Museum of Modern Art. This issue is designed to give the public as accurate an idea as possible of French contemporary painting in the Museum collection through both feature articles and profuse illustrations.

NEBRASKA'S ACQUISITIONS

Four oils, one tempera, one gouache, and two drawings have been added to the Hall Collection of the University of Nebraska upon the recommendation of Howard Devree, Art Critic of the *New York Times*, and Paul Parker, Director of the Des Moines Art Center. Selected for purchase from the Annual Exhibition of Contemporary Art were:

Abraham Rattner, *Hands Upreaching* (oil); Henry Koerner, *The Skin of Our*

Teeth (oil); Eugene Berman, *San Cristobal y Los Ninos Perdidos* (oil); B. J. O. Norfeldt, *Procession* (oil); Ben Shahn, *Trouble* (tempera) and *Southern Family* (ink drawing); Vaclav Vytlačil, *Sea and Boats* (gouache) and Jose de Creeft, *Morning* (ink drawing).

Also, the Nebraska Art Association purchased Gregorio Prestopino's *The Bridge* (oil).

LEAGUE OPENS PLACEMENT SERVICE

The Art Students League of New York has instituted a new "Available Talent Service" to help League-trained men and women find teaching positions in both the practice and history of art.

LEE COLLECTION AT TORONTO

The University of Toronto announces the opening on May 29 of an exhibition of works of art which have been presented by the late Viscount Lee of Farnham and Viscountess Lee. The ceremony is to be performed by Viscount Alexander of Tunis, Governor-General of Canada.

The collection, housed in the Hart House, consists principally of Medieval and Renaissance metal work, jewellery, and manuscripts.

PRUDENCE HEWARD MEMORIAL EXHIBIT IN OTTAWA

Prudence Heward, one of the foremost modern Canadian painter is commemorated in a memorial exhibition at the National Gallery of Canada in Ottawa, and will be shown later in the principal cities of Canada. Prudence Heward was a figure painter at a time when landscape dominated Canadian art. Several of her works have been shown in the United States, notably *Rosaire* at the Carnegie International of 1935. She was a member of the Canadian Group of Painters and the Contemporary Arts Society in Montreal.

18TH CENTURY VENICE AT THE FOGG

The Museum Class of the Fogg Museum of Art presents *Venice in the Eighteenth Century*, an exhibition of paintings and drawings, through June 10. In conjunction with the exhibition, William G. Constable, Museum of Fine Arts, Boston, will lecture on *The Topographical Painters*; Edward Williamson, Johns Hopkins University, will lecture on *The Mask of Venice*; and Dr. Ernest H. Wilkins, now Visiting Lecturer at Harvard University will speak on *The Venetian Comedy*.

FOUNTAIN SCULPTURE AT CHICAGO

Masterpieces of fountain sculpture are being presented in a joint exhibition of the University of Chicago art department and the Renaissance Society at Goodspeed Hall. Arranged by Miss Bertha Wiles, instructor in the university's department of art, the exhibition traces the tradition of fountain sculpture from classical antiquity to the present day in photographs, prints and small sculpture.

CHARLOT LECTURES AT YALE

Four lectures by Jean Charlot were the April feature of the Yale University Art Gallery. Charlot's lectures, entitled "The Mexican Mural Tradition," "Rivera's Stylistic Roots," "Orozco's Mental Revolutions," and "Siqueiros and the Syndicate" were given in connection with an exhibition of Modern Mexican Painting, which will continue through May 17.

INSTITUTE OF DESIGN, CHICAGO, EXHIBIT

A comprehensive exhibition of student work and methods of instruction at the Institute of Design, Chicago, has opened at Harvard, and a similar exhibition has been installed at the Toledo

Museum of Art. The exhibition, consisting of over 125 photographs, is mounted on 45 masonite panels, and is scheduled to tour the country.

A third copy of this exhibition has been sent to the Board of Regents of the State of Mississippi to help this official educational body formulate a state policy on the teaching of art and design. Funds for the Mississippi exhibition were made available through a Rockefeller grant, issued upon the recommendation of Robert Whitelaw, Director of the Carolina Art Association in Charleston, S.C.

LOUISIANA STUDENTS EXHIBIT

The Art Department of Louisiana State University is presenting a series of weekly student exhibitions during May.

TEACHING ART BY MAIL

Ralph M. Pearson is now showing the results of teaching modern creative art to adults in an exhibit of Kodachrome slides entitled "The New Art Education." Fifty slides of paintings by Design Workshop students show the progressive steps in the Mail Painting Course and illustrate these steps with work by amateur painters as well as professionals. The exhibit is sent out as a set in a special box with electric viewer so slides can be seen without projection. Conditions governing rentals are stated on the application blanks, which may be obtained from Mr. Pearson.

TECHNICAL EXHIBIT

Professor James Watrous of the Department of Art History of the University of Wisconsin has organized an exhibition illustrating the historical tools, materials, and recipes of drawing and painting from antiquity to the present, correlated with contemporary examples of those media from the paintings and drawings of Joseph Bradley, Alfred Sessler, John Wilde, and Professor Watrous.

CINCINNATI MODERN ART SOCIETY

The first American museum exhibition of the works of Juan Gris is now at the Cincinnati Art Museum, sponsored by the Cincinnati Modern Art Society. In the more than fifty paintings, drawings, and prints in this retrospective exhibition, which came from museums and private collections throughout the country, one can trace the development of Gris from his early cubistic work of 1911 to his lyrical masterpieces of 1946, the year before his death.

AMERICAN ART RESEARCH COUNCIL

The American Art Research Council requests that college art departments register each year with the Council all subjects of graduate theses in American art, thus helping to avoid duplication in the American field. The Council is concerned only with painting, sculpture, and the graphic arts. This information should be sent to Mr. Lloyd Goodrich, Director of the Council.

The Society of Architectural Historians is gathering information on architectural research projects, and its president, Mr. C. L. V. Meeks of the Yale School of Fine Arts would appreciate information on such subjects.

CROSBY GIVES MATHEWS LECTURES

Sumner McK. Crosby, Yale University, is giving the 1948 Mathews Lectures at the Metropolitan Museum. *Saint Denis, The Cradle of Gothic Architecture*, is the theme for this series of lectures, which are being presented on successive Saturday afternoons.

ARTISTIC CHAPTER (AVC) 46 EXHIBITION

The American Veterans Committee, Artists Chapter 46, announces the opening on Monday, May 3, of an art exhibition at the Tribune Subway Gallery, 100 West 42nd Street. This exhibition

has been sponsored by Nicolai Cicovsky, Jose de Creeft, Philip Evergood, Harry Gottlieb, Joseph Hirsch, Frank Kleinholz, Jack Levine, Raphael Soyer, and Harry Sternberg. The show will continue throughout the month of May.

COLT RESIGNS

The Board of Trustees of the Virginia Museum of Fine Arts has accepted the resignation, effective July 1, of Major Thomas C. Colt, Jr., as Director of the Museum.

NEW SWISS ART MAGAZINE

About a year ago the Holbein Verlag in Basel began publishing a new art magazine, *Phoebus*. It is carefully produced with many good illustrations and contains scholarly contributions covering the history of art from antiquity to modern times. So far, four issues have appeared at irregular intervals. The new editor, the well-known Swiss art historian, Dr. Walter Hugelshofer, has the intention of putting the publication on a more regular basis. He would welcome contributions for the forthcoming issues, and would appreciate particularly such from the United States. Articles will be printed in English, German, French, and Italian, so that the troublesome problem of translation is eliminated. Contributors are asked to send their manuscripts to: Dr. W. Hugelshofer, Was-serwerkstrasse 29, Zürich 6, Switzerland.

FALL TEXTILE SHOW

The Woman's College of the University of North Carolina has announced that the 1948 International Textile Exhibition will open November 1 and will continue throughout that month.

SUMMER ART COURSES AND WORKSHOPS

The California School of Fine Arts Summer Session begins June 21. Stanley William Hayter and Helen Philips of New York, and Edward Weston of

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Carmel, will join the summer faculty as guest instructors.

The Mexican Art Workshop, a project in the field of Art Education and Cultural Relations, announces its second season in Ajijic, on Lake Chapala, Mexico. For application and further information contact Mrs. Irma S. Jonas, 238 East 23rd Street, New York 10, N.Y.

Courses in the arts and crafts will be given in the Mills College Creative Art Workshop during the six-week summer session.

The Art Department of the University of Maryland has announced a six-week summer course in painting at Cascade, Maryland. Classes begin June 22.

The Center of Creative Arts of Adelphi College offers a series of summer workshops in Music, Dance, Theatre Arts, Radio, Creative Writing, Painting and Sculpture, designed for intermediate and advanced students.

The schedule of courses and the summer faculty has been announced by the Art Department of the University of Southern California. Classes begin June 21.

Black Mountain College will be in regular session for eight weeks this summer, from July 1 to August 25.

The Claremont Summer Session again offers the Graduate Institute of Art, which is sponsored jointly by Pomona College, Scripps College, Claremont College, and Claremont Men's College. This session runs from June 21 to July 30.

The American University, Washington, D.C., is offering a seven-week Summer Seminar in the Fine Arts beginning June 28.

AMERICAN COMMITTEE

Millard Meiss, chairman of the American Committee for the Restoration of Italian Monuments, announced in April an additional series of grants by the Committee to the Italian Government for the protection and repair of architecture and works of art. Up to the

present time, funds contributed by the Committee have financed, or will finance, the following projects:

1. (January 1947) Complete restoration of the Tempio Malatestiano in Rimini, by Alberti. The beautiful masonry of this building was dislocated by the concussion of bombs, and the façade and parts of the side walls have had to be taken down and rebuilt, each of the large blocks being reset in its proper place. Work has been going forward for about a year.

2. (August 1947) Preservation of the frescoes in the Camposanto at Pisa. Most of the frescoes, damaged and buckled by fire and deteriorating rapidly, had to be removed from the walls. The preparatory drawings disclosed by this operation (see COLLEGE ART JOURNAL, Spring, 1948, p. 199) have likewise been removed from the walls, so that they may eventually be exhibited independently. This work of protection and salvage was completed several months ago. A gift in April 1948 by the Motion Picture Association of America will now make possible the return of some of the frescoes to the walls.

3. (November 1947) A gift to the Committee by Dr. Max Ascoli for the fund for the rebuilding of the Ponte S. Trinità, Florence. Some of the original blocks of stone have been saved, and will be utilized in the rebuilding.

4. (April 1948) Repair of the arcades by Palladio, Basilica of Vicenza. Protection and strengthening of the surviving part of the Villa Falconieri, Frascati, by Francesco Borromini. One wing of this building was demolished by a bomb. Strengthening and rebuilding (with the original material) the portica of Bramante, S. Ambrogia, Milan. A gift to the International Museum of Ceramics at Faenza to purchase maiolica. The collection of this museum was almost entirely destroyed during the war.

The exhibition, "War's Toll of Italian Art," prepared by the Committee in

collaboration with the Metropolitan Museum of Art, has been shown in forty-seven American museums.

Contributions for the protection and repair of Italian art may be sent to the Treasurer, Mr. Robert Lehman, 1 William Street, New York, N.Y.

1ST INTERNATIONAL CONGRESS OF ART CRITICS

Thirty nations have been invited to participate in the first International Congress of Art Critics to be held in Paris from June 21 to June 28, 1948. Paul Fierens will serve as President of the Congress, assisted by Vice-Presidents Herbert Read, Lionello Venturi, Jean Cassou, and James Johnson Sweeney.

The Congress will be devoted to the discussion of important questions pertaining to the organization and coordination on an international level, of the various activities in the field of art criticism. One of the aims of the Congress will be the creation of an International Association of Art Critics. Applications for membership should be addressed to Mme. S. Gille Delafon, 140 rue du Faubourg St. Honoré, Paris XIIIe, France.

MIDTOWN GALLERIES EXHIBITIONS AVAILABLE

A. D. Gruskin, Director, has announced the exhibitions, one man and group oils, water colors, prints and drawings, to be circulated by Midtown Galleries during 1948-49. The gallery also circuits the exhibition of paintings and silk textiles designed by contemporary American artists and manufactured by the Onondaga Silk Company, and the Upjohn Company Collection of contemporary American painting. Information on request.

U.S. TO SELL "SCRAMBLED EGG" ART

The 79 oils and 38 water colors which President Truman dubbed "scrambled egg" art, after the State Depart-

ment had withdrawn them from foreign circulation, have been put up for sale by the War Assets Administration. The paintings are now on exhibit at the Whitney Museum in New York.

INSTITUTE PIUS XII OPENS AT FLORENCE

The Dominican Sisters of Sinsinawa, Wisconsin, who conduct Rosary College, River Forest, Illinois, will open the Institute Pius XII at Florence, Italy, in October 1948 to properly qualified American women for graduate study in the fine arts. Some scholarships, full or partial, will be available.

AMERICAN SOCIETY FOR AESTHETICS TO MEET

The annual meeting of the American Society for Aesthetics will convene September 1, 2, and 3 at the Fogg Museum. Professor Henry D. Aiken, Department of Philosophy at Harvard, will be the host. The program includes sessions on "Problems of Meaning and Representation in the Arts," "Functions and Methods of Criticism," "Aesthetics of Music," "Aesthetics and Valuation," and "Psychological Problem of Art."

Reservations should be sent to Mr. Lynn D. Poole, Director of Public Relations, Johns Hopkins University, Baltimore 18, Maryland.

PHILIP GUSTON WINS HONORS

Philip Guston has been awarded an Academy at Rome Fellowship for a year's work in Italy starting in October. Currently the artist is on a Guggenheim Fellowship which he won for 1947-48.

Guston's *The Porch No. 2*, shown for the first time last fall at the Whitney Museum annual exhibition, has been purchased by the Munson-Williams-Proctor Institute at Utica, New York, for the Institute's permanent collection.

CALIFORNIA STATE FAIR

Selection of the judges for the \$10,000 California State Fair art show next September 2 through 12, has been announced

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by E. P. Green, secretary-manager. The judges for oils, water colors, sculpture and prints are: William H. Clapp, director of the Oakland Art Gallery; Arthur Hill Gilbert, Monterey artist; Thomas Carr Howe, Jr., director of the California Palace of the Legion of Honor, San Francisco; Reginald Poland, director of Fine Arts Gallery, San Diego; and Millard Sheets, artist-teacher, Los Angeles.

Separate competitions in oils for conservative and modern paintings will be held, with identical prizes of \$1000, \$500, and \$250 offered in each class. A total of 155 cash awards will be made.

THE ARTIST SPEAKS

"Judging from the various 'write ups' my show received on its year and a quarter on the road, I notice in spite of the uniformly flattering and otherwise intelligent comments, that most of the writers relegate my work to some sort of 'realism.'"

"The term 'realism' has always puzzled me. To most people that means that the picture is more or less a copy of the subject. Insisting on thinking for myself, I have come to the conclusion that such a conception can only mean work which is not art at all. Why reproduce a thing which in itself is a pretty fine job of nature? In other words, you cannot 'Gild the Lily.' But you can express the Lily in other terms. There you have the metaphor, without which you cannot have art. If all those who go to my show see nothing but the subject, then my whole endeavor as an artist is in vain.

"Leaving aside any possible merit in my own pictures, this is the process which should take place in the artist's mind—subject matter comes first, something attracts him, he must subconsciously feel possibilities in the subject for the purpose of creating a new thing. Architecture is the number one requisite of all the arts—writing, painting, musical composition, etc. The artist in every case takes the subject apart and then builds something completely new.

"Subject matter has already served. From now on the clearer, the cleaner, the more powerfully, the more precisely he creates out of this subject matter the finer the result.

"The real masterpiece emerges when the process has completed the cycle and presents to the audience, along with the artist's selections and comments, a product which is dangerously close again to the original subject matter. Then the work will have that universal quality which will enable the most uncultured eye to enjoy, as well as the most sophisticated. This desire to produce something of universal quality has been voiced by many of the old masters—but nothing proves it more than the letters of Cezanne which point clearly and emphatically toward the same objective.

"One must work *out of nature*, not *from nature*."

Walt Kuhn

WISCONSIN CENTENNIAL

An exhibition in celebration of the Wisconsin Centennial, which includes books, manuscripts, photographs, music, drawings, prints, and maps from the collections of the Library of Congress, the National Archives, the National Gallery of Art, and the U.S. Forest Service, may be seen in the Library of Congress, Washington, through August 23, 1948.

MOSS ROSE JURORS ANNOUNCED

Dean Richard S. Cox, Philadelphia Textile Institute, John Gerald, B. Altman & Co., William E. Katzenbach, Katzenbach & Warren, Charles Magruder, Progressive Architecture, Michele Murphy, Brooklyn Museum, LaVerne Neil, W. & S. Sloane, and Berthold Strauss, President of Moss Rose, judged the entries in the second Moss Rose competition for designs for Jacquard fabrics on June 9. This competition was open to students of accredited art and textile schools throughout the United States.

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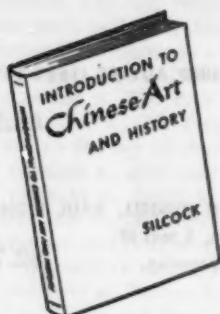
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